

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CORRESPONDENCE

1941

[1941]

ARTISTS COORDINATION COMMITTEE

24 WASHINGTON SQUARE NORTH • NEW YORK CITY • SPRING 7-6178

MEMBER SOCIETIES:

ALLIED ARTISTS OF AMERICA
AMERICAN ABSTRACT ARTISTS
AMERICAN ARTISTS' CONGRESS
AMERICAN ARTISTS
PROFESSIONAL LEAGUE
AN AMERICAN GROUP, INC.
AMERICAN SOCIETY OF
PAINTERS, SCULPTORS & GRAVERS
HARLEM ARTISTS' GUILD
MURAL ARTISTS GUILD OF
THE UNITED SCENIC ARTISTS
NATIONAL ASSOCIATION OF
WOMEN PAINTERS & SCULPTORS
NATIONAL SOCIETY OF
MURAL PAINTERS
NEW YORK SOCIETY
OF WOMEN ARTISTS
SCULPTORS GUILD INC.
UNITED AMERICAN ARTISTS

TO ARTISTS AND THEIR FRIENDS

The Artists Coordination Committee is projecting the activities of forward looking New York Artists at a symposium to be held at the Museum of Modern Art, 11 West 53rd Street on Thursday May 15th at 8 P.M.

Under the title **WHITHER AMERICAN ART?** the Art Center of the City of New York, the Government Art Projects and Inter American Cultural Relations are to be featured.

The evaluation of the much needed Art Center of the City of New York and Art for Municipal Buildings are the subject of talks by Stanley M. Isaacs, Borough President, and Paul Manship, distinguished sculptor.

The profound influence of the W.P.A. Art Project on contemporary American art, the achievements of the Section of Fine Arts and our continued need for Government Art Projects are described by Thomas C. Parker, Director American Federation of Arts and Katherine Schmidt noted painter.

Rockwell Kent, well known painter and author, speaks of the artists role in establishing closer cultural ties with the people of the South and Central American Republics.

We hope you will take advantage of this important cultural event and lend your support to art and artists by your presence.

ARTISTS COORDINATION COMMITTEE

HUGO GELLERT, Chairman

Admission One Dollar

For Artists Fifty Cents

For the Benefit of the
CITIZENS COMMITTEE FOR GOVERNMENT ARTS PROJECTS

Room 1302 • 347 Fifth Avenue New York City

MU 5-5665

I hope that you can come.
Alvin A. Hayes

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[1941]

Cavalon Farm
Pantego N.C.

Dear Mrs Halpert -

Please
get me the \$20000
Balance here by

Feb 15th

Thank you -

Sincerely

Ray - Lilian Borden

[1941]

MAJOR WILLIAM F. DEEGAN POST No. 1

FOR GOD



AND COUNTRY

1914 BROADWAY

NEW YORK CITY

Phone: COlumbus 5-6093

Office of the Commander
HON. DANIEL J. MANNING

Dear Friend:

Enclosed herewith you will find tickets for our Americanization Rally & Military Fall which will be held in the Grand Ballroom of the Hotel Astor, New York City.

Our principal invited speakers will be Hon. Martin Dies, Chairman of the House Investigating Committee on Un-American Activities, and Col. William J. Donovan, former Commander of the famous N. Y. 69th Regiment of Infantry, who recently returned from a tour of the European and African war fronts on a confidential mission for our Government.

The good work being done by the American Legion in this city and throughout the country needs no elaboration in this short letter of thanks, suffice to say we still carry on for God and Country.

Please give our worker your check for the tickets, payable to:

AMERICAN LEGION - WM. F. DEEGAN POST #1
for which we extend our sincere thanks.

Very truly yours,

Daniel J. Manning
Daniel J. Manning
Commander

\$
100.00
3/27/41
ck # 7351

To serve under the protection and privileges of the American Constitution
is the greatest privilege ever accorded the human race.

[1941]

Sunday

Dear Mrs Halpert:

I was sorry to have to change my plans, - but I have run behind in my work here, and needed to clear the log-jam. I shall be in New York over next week-end, from Wednesday or Thursday on, and can help out if and when needed. Before coming up I shall attend to ~~that~~ the Simpson canvas. Cahill put on a ~~spex~~ splendid art week show, and strongly recommends as do I, a canvas by Edward Loper (available thru Mrs Holzhauser in Cahill's office) It is # 1146 in the exhibit and is called Trouble in the Air. I also advise writing to Rex Gorleigh 5526 Ingleside Avenue Chicago, inviting without commitment a canvas or two. Cahill advises writing to Grace Mc Cann Morley for more Sargent Johnson things, but a copy of his "Chester" is in New York I believe owned by Alan Berent (Miss Brady would know) .

I take it that you will visit Darthe's studio shortly. Our suggestion (his and mine) were small pieces: The Stevedore; Mask of Doy, and a rather intriguing though portrait head of Julius. You will see much that is rather too slick- commission stuff, but other things that do have power and say something.

I was to have gotten Joe Louis's address for you from the broadcasting folk. Sorry! However, you can get that through Ives Tunick, the L.B.C. script writer or it might be safe to send the invitation care of Ethel Waters Los Angeles. He is in Los Angeles at present.

I hope Roland Hayes was reachable at Carnegie. He surely should accept.

I enjoyed our results last Monday, especially getting so much that was really worthwhile out of the Harmon jumble pile.

As usual, with all best wishes,

Sincerely,

Alan Locke

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[1941]

Thursday

ALAIN LOCKE
1326 R STREET N.W.
WASHINGTON, D. C.

Dear Mrs. Halpert:

Thanks for your letter. I am delighted that your health has improved. That is the main thing.

Lyle Saxon is hard to get a reply from; but I do hope he comes through. Do you know anyone in New Orleans who could go to see him?

Lois Jones is instructor in our art school. Rather surprised at Atkins mentioning her; she is rather academic, but see and judge for yourself!

Bolling is a whittler carver; two examples in my book.

I'll be glad to get those lists. Glad Mrs. Roosevelt has accepted. Dorothy Maynor will be in New York about that time; she can be phoned Carnegie Hall studios Circle 5.-4675

I'll be in New York Monday and Tuesday next- 17th & 18th Bringing up some materials.

Dickerson and Mrs. Stark would be pretty good. He, a Negro councilman of Chicago is member of the Art Center; also Roosevelt's Fair Practice Board. Is

usually in Washington on Mondays.

Is December 8th the definite date?

Usual regards,

L. M. Loda

[1941]

Hester Lorn

Sunday,

Dear Mrs. Harpurt,

I was sorry to hear
you hadn't been well. It was a
wretched winter for the world, and
there doesn't seem to be any let up
in sight.

About the painting. I
suppose one coat of paint would
clean the walls down, but what
about the bad breaks in the
walls. Will the painters fill
these in first? The bathroom, the
back room, the foyer and the front
room will be painted. The painters
will wash the kitchen and
dining room. You said they were wasteful.

By now they need a stronger wash than we can give them.

I am going away in three weeks. Could your painter come

down soon and let me tell

him, and see, a sample of the

color I want? And can I

have the painting done some time in July or August? My maid will be here the days the painters are. So would it be possible to settle the color, time, date before I leave?

Sincerely

Hester L. Spencer

Tuesday [1741]

Dear Mrs. Halpern,

Mr. Spencer just got back from Chicago. His father died and the family financial affairs has to be settled.

Is Wednesday or Thursday evening convenient for you to come down? If so will you secretary call and pay what evening.

I would also like to talk to
you about the people on the first
floor.

Yours.
Kate Brown

CL 3-4240

xi

[1991]

Hester Lorn

Wednesday -

Dear Mrs. Halpern,

Am enclosing the

very rare volume that has been

in the library of the

University of Chicago

for a long time and is now

being loaned to the

University of Chicago

Library of the

University of Chicago

Library of the

University of Chicago

Library of the

University of Chicago

Library of the

University of Chicago

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the ~~best~~ ~~new~~ ~~is~~ ~~all~~

James
Hunt R. Brown

Dear Mrs Harper

Thursday [1917]

Mr Spier's will send check on Tuesday. We've had a very bad two months. My little girl has pneumonia plus complications. It meant night and day nurses, a doctor three times a day. Sulphapyridine pulled her through. She is better now. Then I hurt my back. I all seemed too much. That is why we are

So far behind.

We are going away for the summer. Our lease expires September 1st. We do not intend to move.

But we would like a direct paint job. The whole apartment needs it, floors and everything. When we took over we had to do so much we only had the walls washed. (Do you realize there wasn't a knob or a door?)

The apartment doesn't show much wear. I have an excellent maid. But the whole place definitely needs renovating.

Will you let us know what we can expect?

Heater L. Brown

each painting is size 40 x 26 inches [1491]

SUNSET CLUB

Hounlun Gallery -

Near Paris -

Enclosed are two photographs of fine examples of early American primitive painting, done, I have been told, by early carriage painters.

The detail is meticulous and colors soft, chiefly in greens and blues.

I should like to sell them and if you are

interested could give you further details.

I have put no price on them as yet but would like to know what you would consider their value.

Sincerely

Mrs Colin Radford

1017 Minor Ave.

Seattle - Washington

~~See correct~~
If you do not handle these could you refer me to some gallery which did? Thank you.

[1941]

~~SUNSET CLUB~~
~~1021 UNIVERSITY STREET~~
SEATTLE, WASHINGTON

1017 Minor Ave.
Seattle

Downtown Galleries -

Dear Madam -

Sometime ago (over a year)
I wrote you regarding some old ^{early} American
paintings that I own. I had two photographs
taken (at a cost of \$3.00 to me) and
enclosed the only two photos I have.

It is very difficult, as well as
expensive, to carry these large pictures
down town to be photostated again - so
may I ask for the return of the
two photographs?

In boque some months ago was an
interior of Clare Luce's apartment

and in a prominent place on the wall was a similar painting to mine.

They were done by the early carriage painters of America and the detail is meticulous and most interesting.

Your gallery expressed interest in the paintings at the price I quoted \$250 00 each, and asked to hold the photos.

But I am afraid they may become lost so would appreciate their return.

Sincerely

Mrs. Colin Radford
1017 Minor Ave. Seattle
Washington.

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P.S. -

The cracks in the sky in
the picture do not show
any more in the picture.
The picture was painted
from memory - I think.
The detail of the painting
is not very good.
The picture is not very good.

[1941]

Dear Mr. Hagar.
I did so trying & me
visit & I know I shall
try my "Indian fil"
Sincerely,
Elmer Leob.



HAWTHORNE CO.

REAL ESTATE AND MANAGEMENT

81 WEST 12TH STREET

NEW YORK

ALBANY 4-0470

January 2, 1941

Mrs. E. Halpert
43 E. 51st St.
New York City

Dear Mrs. Halpert:-

I am enclosing a check from
Mrs. Wechsler received by this office today,
you will note that I have endorsed this check
over to you.

I am grateful for having had
the management of your delightful house and feel
keen regret at losing it. I wish I could express
the pleasure and inspiration I have felt in know-
ing you.

Wishing you a splendid 1941.

Sincerely,

Katharine Hawthorne
Katharine Hawthorne

KL:Sa

7 check

LIBERTY PAINT SUPPLY CO.

VARNISHES
SHELLACS
BRUSHES

105-07 LIBERTY AVENUE
OZONE PARK, N. Y.

Telephones Virginia 7-2020-5858

WALL PAPERS
SANITAS
PAINTS

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January 2, 1941

Down Town Galleries
43 East 51st Street
New York City, N.Y.

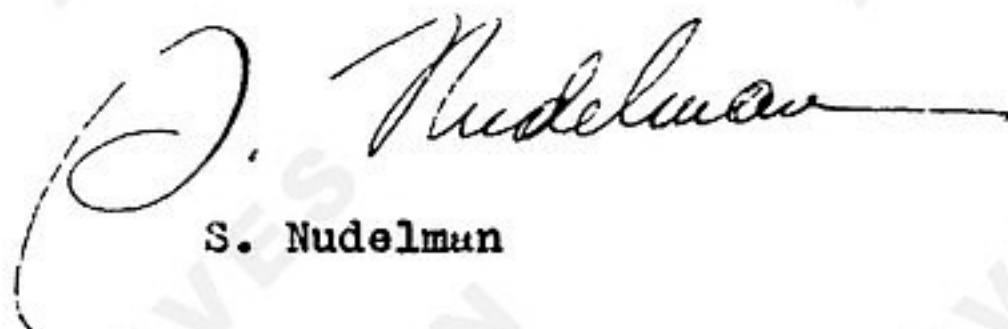
Gentlemen:

Please be advised that your note for \$400.00, issued to Samuel Weiland and turned over to us, will become due and payable on January 7th, at the Corn Exchange Bank, 13th Street Branch.

Your attention to this matter will be appreciated.

Very truly yours,

LIBERTY PAINT SUPPLY CO.



S. Nudelman

SN/dp

January 2, 1941

received our painting "Rolling power"
by Charles Sheeler in good condition.

Ruth Fisher
Smith College Museum of Art

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THIS SIDE OF CARD IS FOR ADDRESS

Downtown Gallery, Inc.
43 East 51 Street
New York City

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JAMES W. CROLIUS JR.
PRESIDENT

WM. DE SIEBENTHAL
SECRETARY-TREASURER

FREDERIC B. THOMASON
INC.
INSURANCE

NO. 64-66 WALL STREET

1/11 NEW YORK

Jan. 2, 1941

The Downtown Gallery, Inc.,
45 East 51st St.,
New York City.

Attention Miss E. Hartfield

Dear Miss Hartfield:

We have for acknowledgment your postal card of December 31, 1940 and in accordance with your instructions we have placed the following on your insurance schedule:

"The Cellist" - Oil Painting- by I. Bradley, dated 1832- \$1000.

Very truly yours,
FREDERIC B. THOMASON INC.

J. W. Crolus Jr.
President

JAMES W. CROLIUS JR.
PRESIDENT

FREDERIC B. THOMASON
INC.
INSURANCE

NO. 64-66 WALL STREET

WM. DE SIEBENTHAL
SECRETARY-TREASURER

NEW YORK Jan. 2, 1941

A/H
The Downtown Gallery, Inc.,
43 East 51st St.,
New York City.

Attention Miss E. Hartfield

Dear Miss Hartfield:

Referring to our letter to you of December 31, 1940 and our telephone conversation of to-day, we note that the picture Rolling Power by Charles Sheeler in the amount of \$2500., is already on your schedule. Therefore we will not add it again as of December 31, 1940.

Very truly yours,
FREDERIC B. THOMASON INC.

J. W. Crolus Jr.
President

January 2, 1941

Mrs. Samuel G. Walker
Forest Hills
Danville, Virginia

Dear Mrs. Walker:

I find that a receipt card was not enclosed in my letter to you, and want to make certain that the two Kuniyoshi paintings actually reached you. The Holiday traffic made shipment at that time a little dangerous and I just want to check-up on that matter.

If, as there is every reason to believe, the pictures did get to Danville on time, what decision have you made? I am very eager to ascertain which of the two paintings you preferred.

My best wishes for a Happy New Year.

Sincerely yours

DGHLA

Jan. 3, 1941

Mr. S. Nudelman
Liberty Paint Supply Co.
105-07 Liberty Avenue
Ozone Park, N. Y.

Dear Mr. Nudelman:

Thank you for your letter reminding us that our note for \$400.00 issued to Samuel Weiland will become due and payable at the Corn Exchange Bank on January 7th.

Since moving uptown we have transferred our bank accounts and it will therefore be necessary for you to present your note here. We plan to pay you \$200.00 and give you another note for the balance. Hoping this arrangement will be satisfactory, we remain,

Very truly yours,

DOWNTOWN GALLERY, INC.

Bookkeeper

January 3, 1941

Mr. G. Fenster
Oklahoma Tire and Supply Company
334 East Archer
Tulsa, Oklahoma

Dear Mr. Fenster:

I shall indeed be glad to cooperate with you in sending a group of paintings on approval.

In accordance with your request, we have sent to our packers today the paintings listed on the enclosed on approval slip. I made several substitutions as "Plowed Fields" by Levandowski, and "Music in the Evening" by Rainey Bennett were sold during our exhibition.

From time to time, if you indicate the artists whose work interest you particularly, I shall send you photographs which are generally available in our major exhibitions. If you plan to be in New York during the month of January, I hope that you will come in to see our forthcoming exhibition called "The Painter Looks at Music" which opens on January 7th. There is a fascinating variety of material included, and we have a fairly representative set of photographs. A catalogue will be sent to you under separate cover within the next few days.

Sincerely yours

EGHLa

January 3, 1941

Mr. Joseph T. Fraser, Jr. Secretary
Pennsylvania Academy of Fine Art
Philadelphia, Pennsylvania

Dear Mr. Fraser:

I am enclosing photographs of paintings which you might consider as substitutions in the event that you and Mr. Kroll cannot call again, or cannot obtain the paintings originally selected from their new owners. When you were here I do not think you saw Kuniyoshi's "Deserted Brickyards" and his "Two Worlds", both of which have character similar to that of the "Milk Train", which is now owned by the Newark Museum. The Breinin painting called "The Artist" is owned by Mr. L. C. Hanna, 2636 Chester Street Cleveland, Ohio.

Of course we always prefer to have paintings which are for sale at the Pennsylvania Academy, where there is some healthy activity in connection with purchases of American art.

My very best wishes for a Happy New Year.

Sincerely yours

LGHLa.

Jan. 4, 1941

Fred. B. Thomason, Inc.
64-66 Wall Street
New York, N. Y.

Dear Mr. Albert:

Will you kindly cancel from our downtown
Gallery policy the following painting
which was shipped to Smith College Museum
of Art:

Oil #26 "Polling Power" by Chas. Sheeler

\$2500.00

Please confirm. Thank you.

Downtown Gallery, Inc.

Bookkeeper

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MRS. SAMUEL G WALKER
FOREST HILLS
DANVILLE, VIRGINIA

January 5, 1941

Dear Mrs. Halpert-

It is with genuine regret that I am returning both Kuniyoshi's, for I want one of his pictures so badly.

We liked Stormy Weather better of the two, but it would be as unfair to the painting as to our room to try to use it, for the color doesnot show up at all.

I expect to come to New York in February and we will try again, for he is still the artist I want to buy at this time.

With every good wish for you and thinking you for having sent these for us to try, I am

Sincerely yours

(Mrs Samuel G.) Edna G. Walker

**THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA**

ALFRED G. B. STEEL, PRESIDENT
HENRY S. DRINKER, JR., VICE PRESIDENT

HENRY C. GIBSON, TREASURER
JOSEPH T. FRASER, JR., SECRETARY

Philadelphia Winter School Chester Springs Summer School
Henry Holt, Jr., Curator

January 6, 1941

Mrs. Edith G. Halpert, Director,
Downtown Gallery,
43 E. 51st St.,
New York City, N. Y.

Dear Mrs. Halpert:

Thank you for your good letter of January 3rd.

I shall take the cuts of Kuniyoshi's two paintings to New York with me on Wednesday and show them to Mr. Kroll there. I can then give you a call by phone and tell you what his decision is. I am quite sure, however, that the work of that day will be so heavy that it will consume every minute of our time at Budworth's and there will be no chance whatever of getting Mr. Kroll over to your Gallery, much as I should wish it, and I have a letter from him this morning, saying that if we cannot manage that visit, and I am certainly afraid we cannot, he would prefer simply to drop the matter of the Breinin for this year. I doubt if correspondence could be carried on with Mr. Hanna in Cleveland in time to be sure that the picture would be with us on time to still hang on the 11th.

I am delighted also to get those small biographical notes which you included with your letter. I am wondering whether I have need to mention to you the fact that I am building up a file here at the Academy on American artists, and have in just this first year of the new enterprise filled four four-drawer filing cases with material giving each artist an individual folder. Nothing, of course, could be better than the kind of notes you have sent to included in their records. A thousand thanks and complimenting you on doing this very good piece of work for them and for us, I am, with kindest personal regards,

Very sincerely yours,

Joseph T. Fraser, Jr.
SECRETARY

JTF:ccb

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January 6, 1941

Mr. Robert Tyler Davis, Director
Portland Art Museum
West Park and Madison
Portland, Oregon

Dear Mr. Davis:

No doubt the Kuniyoshi lithographs reached you on time. One of the photographs was included with the shipment and the balance were sent under separate cover.

The prices listed are the official figures on all the Kuniyoshi prints. We allow a discount of 15% to museums, either on direct purchases or on sales made at the museum's exhibition.

I hope the show is a great success.

Sincerely yours

EGHLa

JAMES W CROLIUS JR
PRESIDENT

WM DE SIEBENTHAL
SECRETARY-TREASURER

FREDERIC B. THOMASON
INC
INSURANCE
NO. 64-66 WALL STREET

A/H NEW YORK Jan. 7, 1941

The Downtown Gallery, Inc.,
43 East 51st St.,
New York City.

Attention Miss E. Hartfield

Dear Miss Hartfield:

We have for acknowledgment your favor of January 5, 1941 and have cancelled insurance on the following:

Oil - #26 - Rolling Power by Chas. Sheeler - \$2500.

Very truly yours,
FREDERIC B. THOMASON INC.

J W Crolus Jr
President

Jan. 7, 1941

Fred. B. Thomason, Inc.
64-66 Wall Street
New York, N. Y.

Dear Mr. Albert:

Will you kindly cancel from our downtown gallery insurance list the paintings listed below:

#23	Oil	"Toward Village by Y. Kuniyoshi	500.00
45	"	"Stormy Weather" " " "	500.00

Please confirm at once. Thank you.

Downtown Gallery, Inc.

Bookkeeper

January 8, 1941

Mr. W. A. Burden
10 Grace Square
New York, N. Y.

Dear Mr. Burden:

Since you were interested in the work of Charles Sheeler, I think you will find his latest painting, displayed in our current exhibition specially fascinating.

For our theme show of "music", Sheeler selected a most appropriate and original subject to illustrate the theme -- a factory whistle going at full blast against a background of smoke stacks and brilliant sky.

I know you will enjoy seeing this painting, whether or not you are planning to add to your collection at the present time. I look forward to seeing you and Mrs. Burden.

Sincerely yours

DGHla

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January 8, 1941

Miss Adelaide Milton De Groot
77 Park Avenue
New York, N. Y.

Dear Miss De Groot:

It was very good our you to
send me so kind a message for the New
Year. For some time I have been looking
forward to meeting you and hope that you
will come in to see our new quarters and
the fascinating display of both contemporary
and early American artists represented in
our current show.

Sincerely yours

EGHLa

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January 8, 1941

Mr. Eddie Duchin
Waldorf Astoria Hotel
49th Street and Park Avenue
New York, N. Y.

Dear Mr. Duchin:

As you will note from the enclosed catalogue, the
painters evidence great interest in music.

We are hoping to encourage an interest in paintings
among musicians and feel that the present exhibition
should be most effective in this direction.

The titles of the paintings included will give you
some idea of the wide variety of material portrayed.
There are musicians, musical instruments, old and
modern, etc., all playing an important part in the
composition of the canvases. Some are very serious,
others are humorous; some subdued in tone, others
very gay. In all, the selection is most fascinating
and I do hope that you will come in too see how
painters look at music.

Sincerely yours

EGH:la

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MRS J. C. RATHBORNE
POWELLS LANE
WESTBURY, L I NEW YORK

January 8, 1941.

Mrs. Edith Gregor Halpert,
Downtown Galleries,
43 E. 51st St.,
New York, N. Y.

Dear Mrs. Halpert:-

Thank you very much for your letter
of December 23rd.

I regret exceedingly that at the
present time I feel I cannot have the work
done on the two quilts I sent you.

I am going to New Orleans on a
business trip Monday and will be back within
the next two weeks and will call at your
Gallery and pick up the quilts on my return.
When I return it may be that I could talk to
Mrs. Sullivan and we may be able to come to a
better price, so let us wait until then.

With kind regards,

Sincerely yours,

George Rathborne

GWR:LEP

JAMES W. CROLIUS JR.
PRESIDENT

WM. DE SIEBENTHAL
SECRETARY-TREASURER

FREDERIC B. THOMASON
INC.
INSURANCE

NO. 64-66 WALL STREET

A/H NEW YORK

Jan. 8, 1941

The American Folk Art Gallery, Inc.,
43 East 51st St.,
New York City.

Gentlemen:

note this
Please note the following item is open on your fine arts policy:
Albright Art Gallery - \$400.

Kindly advise us what disposition is to be made of same, and oblige,

Very truly yours,
FREDERIC B. THOMASON INC.

J. W. Crolus, Jr.
President

JAMES W. CRDLIUS JR
PRESIDENT

WM DE SIEBENTHAL
SECRETARY-TREASURER

FREDERIC B. THOMASON
INC
INSURANCE

NO 64-66 WALL STREET

A/H NEW YORK Jan. 8, 1941

The Downtown Gallery, Inc.,
43 East 51st St.,
New York City.

Attention Miss E. Hartfield

Dear Miss Hartfield:

We have for acknowledgment your favor of January 7, 1941 and as instructed therein, we have cancelled the insurance on the following items:

#23 - Oil - Toward Village by Y. Kuniyoshi - \$500.
45 - " Stormy Weather " " - 500.

Very truly yours,
FREDERIC B. THOMASON INC.

J W Crdlus Jr
President.

LAW OFFICES
ISIDOR GLASGAL

PENNSYLVANIA 6-7185

33 WEST 42ND STREET
NEW YORK
January 9, 1941

The Downtown Gallery, Inc.
43 East 51st Street
New York City

Dear Sirs:

Pursuant to our telephone discussion, I have mailed to Mr. Weiland your check in the sum of \$150.00 and promissory note payable sixty days after January 14, 1941 in the sum of \$150.00 to replace promissory note in the sum of \$300.00 due January 14, 1941.

While I have every confidence that Mr. Weiland will return the \$300.00 note before presenting the check and note above mentioned for payment, I suggest that you stop payment upon the \$300.00 note to make certain that there is no confusion in this matter.

Very truly yours



Gr

January 9, 1941

Mr. Oscar Wagner
Juilliard School of Music
130 Cirmount Avenue
New York, N. Y.

Dear Mr. Wagner:

I hope that you had a pleasant stay in Florida. On several occasions I tried to reach you regarding the Spinnet you were good enough to offer for our exhibition -- but was unsuccessful. If it is still available, I should very much like to have it since the show will continue throughout the entire month. Won't you please let me know at your convenience?

Now I suggest that you come in to see this fascinating exhibition which includes a great variety of contemporary and early American material, the subject of which should be of special interest to you.

Sincerely, Mrs.

NGHLa

DISPLAY COLLECTIONS

PHILADELPHIA MUSEUM OF ART, FAIRMOUNT

STUDY COLLECTIONS

MEMORIAL HALL, PARKSIDE AVENUE

RODIN MUSEUM

THE PARKWAY AND 22ND STREET

PHILADELPHIA MUSEUM OF ART

TELEPHONES

MEMORIAL HALL, GREENWOOD 1135
OTHER BUILDINGS, POPLAR 0500

CABLE ADDRESS

PHILMUSE

Fairmount, Philadelphia

January 9, 1941

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
43 East 51st Street,
New York City.

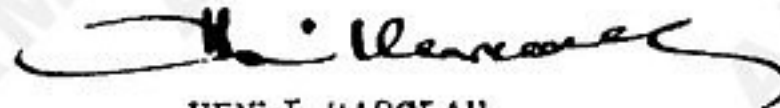
Dear Mrs. Halpert:

Both Sheelers formerly in the Horter collection are no longer here. They were returned some time ago and I rather imagine were sold, although I have no record of the present owner. However, perhaps Mrs. Earl Horter might be able to give you the information you desire, and I would suggest that you write to her at Stenton and Hillcrest Avenues, Chestnut Hill, Pa., or in care of her lawyer Eugene John Lewis, 1338 Widener Building, Philadelphia.

David Rosen has told me all about your revolving walls and other gadgets in your new shop. I shall drop in to see you the next time I am in New York.

With kindest regards,

Very sincerely yours,



HENRI MARCEAU,
Assistant Director.

HM:GT

FELIX PAYANT

Editor of DESIGN

243 N. High Street

Columbus, Ohio

January 9, 1941

The Downtown Gallery
43 E. 51st St.
New York City

Gentlemen:

We should be interested to receive photos and
any releases available about the exhibition
THE PAINTER LOOKS AT MUSIC. Thank you.

Sincerely yours,

FP:M.

FELIX PAYANT

Felix Payant

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January 9, 1941

Mr. D. L. Podell
39 Broadway
New York, N. Y.

Dear Mr. Podell:

Although you have no doubt received our catalogue of the current exhibition, I am sending you this special invitation to visit the show which is one of the most interesting we have ever had.

All the artists associated with the gallery are represented with special examples which were painted specifically -- in most cases -- for this show. You will find a fascinating variety of material in this cross section.

Sincerely yours

UG:la

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January 9, 1941

Mrs. Alfred Wallenstein
333 East 57 Street
New York, N. Y.

Dear Mrs. Wallenstein:

Some time ago you expressed an interest in
"Making Music" by Bernard Karfiol.

Thus, I think you will be especially interested
in our current exhibition, "The Painter Looks At
Music", which represents twenty-five versions
based on similar theme. In the pictures displayed
various instruments are incorporated in the
composition; there are arrangements of figures,
orchestras, etc., -- both by contemporary
artists and early American folk painters.

I am sure that you will enjoy the wide variety
and the gay atmosphere of the exhibition. Won't
you come in? As you will see from our letter-head,
we are much more conveniently located at the
present time.

Sincerely yours

LMHla



M SANDITEN PRESIDENT
S M SANDITEN VICEPRES
H SANDITEN TREASURER
G FENSTER SECRETARY

HOME OF BETTER VALUES

GENERAL OFFICE & WAREHOUSE
324 EAST ARCHER

Tulsa, Oklahoma

January 10, 1941

Downtown Gallery
43 East 51st Street
New York, New York

Gentlemen:

Thanks very much for the paintings you sent me on approval. I received all of them in good order and here is my reaction to them.

I am not interested in "The Various Spring" by Guglielmi, nor am I interested in No. 68 "Winter Withering" by Bennett, or in No. 80. When I stated in my letter that I was interested in Bennett's and Lewandowsky's water colors, I thought it was on the basis of the prices that I had seen on the original list you sent me and those water colors were priced at the maximum of \$50. This one was priced at \$125.

I would purchase No. 51 "The Gilrock Fleet" by Lewandowsky provided I could buy it for \$35 as it is with the frame. The other two numbers 76 by Lewandowsky and 83 by Bennett I would also buy providing that they can be had at the price of \$35 each.

Will appreciate your prompt advice.

I also received your catalogue of your recent exhibit of "The Painter, Books, and Music." I wonder if it would be asking too much to take a copy of this catalogue and mark on Nos. 1, 2, 5, 7, 9, and 15 the size and price and send same to me.

Thanking you in advance for your cooperation I am,

Sincerely yours,

G. Fenster

GF:mf

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CENTRE MANHATTAN REALTY CO. INC.
512 Fifth Avenue
New York, N. Y.

January 11, 1941

Mrs. Edith G. Halpert
43 East 51st Street
New York, N. Y.

My dear Mrs. Halpert,

We are herewith inclosing the water bill for the year 1941 for premises 43 East 51st Street, New York City.

This bill has to be paid before January 31st, 1941 and returned to us stamped paid, as it must be presented to the mortgagee for their notation.

Will you therefore be so kind as to have this promptly attended to, for which you may accept our thanks in advance.

Very truly yours,

Centre Manhattan Realty Co. Inc.
By: *SK*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale

January 11, 1941

Dear Mr. Ingersoll:

In writing this letter I am breaking a self-imposed rule of long standing - a rule against rash or hate notes "to the editor". However, I feel strongly enough about PM to cast a stone.

In my position as a daily reader and enthusiast, it has been my lot to defend PM among my friends and clients. Since my trade is that of selling, I have succeeded in winning over doubters to the cause. But, I have consistently avoided discussing two departments which disturb me greatly. Perhaps you will contribute sales arguments for my future use. These departments are FOOD and ART - for obvious reasons - with emphasis on the latter.

Why is there such space discrepancy between the two? We are developing a gigantic program for defense in this country. What will we defend - our stomachs or our culture? Unquestionably, they are both vital issues, but based on space allotted by PM, the stomach reigns supreme. FOOD gets a daily page, and the contents denote infinite research. Market prices, menus and several recipes a day! The market prices, incidentally, appear slightly out of character for the type of reader you reach. The great number of 5¢ paper buyers would shop in the wrong-side-of-the-tracks markets. And how many housewives can absorb several recipes at a time?

On the other hand, how many exhibitions do you cover weekly? How many reproductions do you use? Having followed the brilliant and sympathetic work of your art editor for years (in other publications), I must assume that your art policy is imposed - not chosen. Am I wrong? The lack of space cannot be due to lack of public interest. The demand for art in every phase has grown to vast proportions in recent years. Attendance in museums and galleries has increased amazingly. Publications of all sorts have found it valuable to feature art. Advertising agencies call upon artists of reputation more and more. These and other facts reflect an answer to a public wish - and not a cultural crusade. Why, then, does PM slight the plastic arts? I should love to know. Won't you reply at your convenience? I thank you.

Sincerely yours,

Mr. Ralph Ingersoll
Editor, PM
Brooklyn, N. Y.

January 11, 1941

Miss M. Stout
Marshall Field & Company
200 Madison Avenue
New York, N. Y.

Dear Miss Stout:

Biographical notes on Kuniyoshi are enclosed. Although I am sure you are thoroughly familiar with his work and his reputation.

As I mentioned during our telephone conversation, the artists cannot afford to send out their work to distant locations for public exhibition as the gallery is naturally the international sales agency. The rule applies to museums and certainly would be equally enforced in connection with department stores or any commercial display, which are much greater value to the consignee than to the artist.

There is a rule to the effect that on all one-man groups a sales guarantee must be arranged for. Kuniyoshi's work range in price from three thousand dollars to five hundred dollars and the minimum figure would represent the guarantee. If you are interested, may I suggest that you drop in to see what examples we have available at the present time.

Sincerely yours

RGH:la

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114 Old Dominion
Hall
Williamsburg, Va.
Jan. 13, 1941

Miss Edith Helpert
The Horn Town Building
113 West 13th St.
N. Y. C.

Dear Mrs. Helpert:

I am writing you in
reply to some old paintings I
would like to dispose of.

I have a pair of
American primitive portraits on wood
panels. These have the original
mahogany frames and also the
original brass holders that they
were held to the wall by. The
subjects are very interesting and they
are also of some historic importance.
They are members of the old Dutch
"Matie" family of Lappan, N. Y.

They were the first settlers of the
settlement of the Hudson River in about
1690. It is very possible that this
pair were the owners and donors
keepers of the old Mastic Tavern
now called the Twenty-six House,
in which Andre was tried and
imprisoned. They are approximately
17" by 21" in size and are in fine
condition.

I also have some other
paintings among them a pair of
dutch still lifes dated 1627
and with the initials M. A. C. on
them. Also two old Victorian
large portraits - one of a father and
son which are very well done. Also
one of Niagara Falls dated 1854
and others.

If interested in any of these
I could make an appointment with you
to see them at my home which is
in Ridgewood, N.Y. Truly
yours
James Davis

FEDERAL WORKS AGENCY
WORK PROJECTS ADMINISTRATION
1734 NEW YORK AVENUE NW.
WASHINGTON, D. C.

F. C. HARRINGTON
COMMISSIONER OF WORK PROJECTS

January 10, 1941.

Mrs. Edith Halpert
Downtown Gallery
43 East 51 Street
New York City, N.Y.

Dear Edith:

We have been asked to send to you a painting by Mac LeCueur entitled "Old Kiln." As he wishes to pay transportation costs on this since the painting is his property, the only way we can handle the matter is to send it to you collect and ask him to reimburse you. I hope these arrangements will be agreeable to you.

I plan to be in New York next week and look forward to seeing you at that time.

With kindest regards.

Sincerely yours,

Mildred Holzhauser

Mildred Holzhauser
In Charge of Exhibitions
WPA Art Program

C. K. JOHNSON
EARLY AMERICAN PORTRAITS
AMERICAN ANTIQUES
PAINTINGS AND PRINTS
"THE EAGLE'S NEST"
HURLEY, NEW YORK

Jan. 14. 41.

The Downtown Gallery.
43 East 51 St. N.Y.

Dear Madam:

*The only information about BROWN
in Life in America is as follows, Albert D.
O. Brown. 1814. 1887.*

*Very truly
yours,
C. K. Johnson.*

Jan. 14, 1941

Fred. B. Thomason, Inc.
64-66 Wall Street
New York, N. Y.

Dear Mr. Albert:

Will you kindly cancel from our permanent
downtown gallery insurance list the paint-
listed below.

watercolor #DO "Flowers" by Chas. Demuth \$200.00

Please confirm. Thank you.

downtown gallery, Inc.

Bookkeeper

Jan. 15, 1941

Fred. B. Thomason, Inc.
64-66 Wall Street
New York, N. Y.

Dear Mr. Albert:

Will you kindly cancel from our insurance list the paintings listed below which were returned from the Albright Art Gallery:

Oil #18 Boy Taking Cow Home by Y. Kuniyoshi 1000.00

" P595(pair Saco(Waine) Bride & Groom 400.00
P595(

Please confirm. Thank you.

Downtown Gallery, Inc.

Bookkeeper

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JAMES W. CROLIUS JR.
PRESIDENT

WM. DE SIEBENTHAL
SECRETARY-TREASURER

FREDERIC B. THOMASON
INC.
INSURANCE

NO. 64-66 WALL STREET

A/H

NEW YORK

Jan. 15, 1941

The Downtown Gallery, Inc.,
43 East 51st St.,
New York City.

Attention Miss E. Hartfield

Dear Miss Hartfield:

We have for acknowledgment your favor of January 14, 1941 and in accordance with your instructions, we have cancelled the insurance on the following painting:

Watercolor - #D0- Flowers- by Chas. Demuth - \$200.

Very truly yours,
FREDERIC B. THOMASON INC.

J W Crolus Jr
President

January 15, 1941

Mr. James W. Crolius, Jr.
Frederic B. Thomason, Incorporated
64-66 Wall Street
New York, N. Y.

Dear Mr. Crolius:

On the two fine arts policies, there was an endorsement added at the time we moved from 13th Street, placing our coverage at the warehouse in order to get a reduced rate during the summer months. We note that that endorsement still stands as there is no record of our of our present location at 43 East 51 Street. Also we were to receive a credit for the difference in rates between the 13th Street address and the fire proof ware house.

On Globe policy #UC720727 covering the 113 West 13th Street, the compensation includes the gallery as well as the "Care and Maintenance". Since the new policy was taken for gallery compensation coverage at 51st Street on September 3, 1940, that part of the coverage should have been cancelled on that date. Will you please see that this is done and we are credited with whatever return premiums are due us.

Also when you are through with the insurance schedule, will you please return it for our files.

Sincerely yours

EGHLa

January 16, 1941

AFA

Mr. James Hasing
114 Old Dominion Hall
Williamsburg, Virginia

Dear Mr. Hasing:

I should be very much interested in knowing more about the pictures referred to in your letter of January 13th.

Have you a photograph of the early portraits and the Victorian painting?

We concentrate entirely on American Art and the Dutch picture will not fit into our collection. The Niagra Falls picture is a little too late. Thus I should prefer to concentrate on the four portraits and should very much like to see photographs of them at your convenience. It is very difficult for me to get away from the gallery and I doubt whether it is likely that I can get out to Ridgewood.

May I hear from you?

Sincerely yours

EGMla

January 16, 1941

Miss Mildred Holzhauer
In Charge of Exhibitions
W.P.A. Art Program
1734 New York Avenue, N.W.
Washington, D. C.

Dear Mildred:

In your letter of January 15th you mentioned that a Mac LeSueur painting was to be shipped to us. I know nothing of this painting and have no record of requesting that this be shipped to us. Thus, I do not care to assume any expense with it. There must be some mistake.

I hope that you carry out your plans to pay us a visit when you are next in New York. I do want you to see our new place. My very best regards.

Sincerely yours

NGHla

January 16, 1941

Marine Museum of the City of New York
Fifth Avenue and 104th Street
New York, N. Y.

Gentlemen:

Would it be inconvenient to return two of
our Figureheads -- Columbia and Hercules?
In our new quarters we are eager to show
these fine carvings and unless it would
upset your arrangement too much, we should
like to get them back as soon as possible.

Sincerely yours

EGHla

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January 16, 1941

Dr. Hugh Grant Rowell, President
Tarrytown Historical Society
The Tarrytowns, New York

Dear Dr. Rowell:

The information on Browere appears below:

Alburtis D. O. Browere, American, was born in Tarrytown, New York, 1814, and died in Catskill, New York, in 1887. He was the son of John Henri Browere, the artist, who made the life masks of Jefferson, Gilbert Stuart and many other eminent Americans. He studied at the National Academy, but preferred to paint the local scenes of his own territory.

The information on Quidor also appears below:

Quidor was born in Tarrytown, New York, January 26th 1801. His family moved to New York City about 1811 and sometime between then and the early 1820's, he studied painting under John Wesley Jarvis.

His own work, inspired almost exclusively by the writings of Washington Irving and James Fenimore Cooper, dates from about 1823 through the middle 1860's. The early years of his career appear to have been the most successful. He exhibited at the National Academy in the '20's and '30's and once at the Boston Athenaeum.

Quidor spent most of his life in New York City. He is listed in the New York Directories with few omissions from 1827 to 1836 and from 1850 to 1868.

After 1868, Quidor moved to Jersey City, where he spent the last years of his life in the home of a daughter. He died in Jersey City of cerebral softening on December 13th, 1881.

Thus you see that both artists fit in perfectly with your Washington Irving room. Browere was actually born in Tarrytown, making him even more suitable for representation in the Historical Society. The fact

Dr. Rowell #2

he depicted scenes not only associated with Irving's writings, but based on actual landscapes in the vicinity, making this series of Rip Van Winkle pictures of unique interest.

As I advised you, the group of pictures were left with me on a limited time basis and I have to return the collection on Saturday of this week, unless a definite decision will have been reached. The Quidor's can remain with me a little longer, since they are owned by a New-York dealer who understands the art business, but the Brower's owner is a private individual who wants the money or the pictures to turn into money elsewhere.

I am sure that you appreciate the circumstances and will realize that this is not a 20th Century salesmanship on my part. Would you please let me hear from you?

Sincerely yours

RGHla

P.S. I saw the Washington portraits at the Parke-Benet Galleries, and would most heartily recommend that they be completely overlooked. They are pretty bad! I am on the trail of a very fine Washington portrait and shall let you know when I locate it.

JAMES W CROLIUS JR
PRESIDENT
WM. DE SIEBENTHAL
SECRETARY-TREASURER

FREDERIC B. THOMASON
INC
INSURANCE

NO. 64-66 WALL STREET

A/H NEW YORK Jan. 16, 1941

Mrs. Edith G. Halpert,
c/o The Downtown Gallery, Inc.,
43 East 51st St.,
New York City.

Dear Mrs. Halpert:

We have for acknowledgment your favor of January 15, 1941 and regret to advise that the insurance company will not allow any credit on the two fine arts policies while in the warehouse, as they state the charge for the transit risk from East 13th Street to the warehouse and return transit risk from the warehouse to your premises 43 East 51st Street, offsets any credit.

In reference to Globe policy UC-720727 covering 113 West 13th Street Corporation, according to our records, this policy covered the building operations (care and maintenance) and did not cover operations of the gallery. Therefore, there will be no credit under this policy.

Very truly yours,

FREDERIC B. THOMASON INC.

J W Crolus Jr
President

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JAMES W. CROLIUS JR
PRESIDENT
WM. DE SIEBENTHAL
SECRETARY-TREASURER

FREDERIC B. THOMASON
INC
INSURANCE

NO. 64-66 WALL STREET

A/H

NEW YORK

Jan. 16, 1941

The Downtown Gallery, Inc.,
43 East 51st St.,
New York City.

Attention Miss E. Hartfield

Dear Miss Hartfield:

We have for acknowledgment your favor of
January 15, 1941 and in accordance with the instructions
contained therein, we beg to advise we have cancelled
the insurance on the following:

011 - #18 - Boy Taking Cow Home - by Y. Kuniyoshi - \$1000.

" P595{ pair Saco (Maine)-Bride & Groom - - - - 400.
P595{

Very truly yours,

FREDERIC B. THOMASON INC.

J W Crolius Jr
President

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January 17, 1941

Mr. G. Fenster
Oklahoma Tire and Supply Company
324 East Archer
Tulsa, Oklahoma

Dear Mr. Fenster:

The reason I did not answer your letter sooner, was that in spite of our policy of not making any reductions, I wanted to check with the artists to ascertain their wishes in the matter.

I am sorry to state that we cannot reduce any of the prices further than quoted to you, as they have already lowered for the Christmas sale. As a matter of fact, the original paintings by artists of such standing are already placed within the reach of even our modest collectors., and it is difficult for us to consider any concessions. We are really making a tremendous gesture to the public in urging our artists to price their pictures at such figures and I am sure when you reconsider the matter you will agree with me.

However, since you have been involved in some expense I should be willing to make a ten percent reduction on the three pictures you listed in your letter of January 10th.

I am also enclosing a catalogue of our current show with the prices referred to specifically. If you are further interested, I can send you photographs of #s 5-7-15. We have a reserve on the Kaffol and expect a client within a few days to make a decision on the Breinin. He is considering two or three others and has been unable to make up his mind whether he can afford to purchase the entire group.

Sincerely yours

EGHla

January 18, 1941

Peters Signs
101 West 41 Street
New York, N. Y.

Dear Mr. Peters:

It will be alright to go ahead with the sign as outlined in your sketch. However, we should like to have a sample of the lettering you plan to use for "THE DOWNTOWN GALLERY", which of course is to appear on both glasses.

Sincerely yours

EGH:la

PORTLAND ART MUSEUM

WEST PARK AND MADISON

PORTLAND, OREGON

ROBERT TYLER DAVIS, DIRECTOR

January 18, 1941

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
43 East 51st Street
New York, New York

Dear Mrs. Halpert:

The Museum has decided to buy a group of the Kuniyoshi lithographs, although we have not yet decided exactly which ones nor how many.

However, one of them will surely be No. 38, "Pears and Grapes". The print which you sent has two or three small grease spots in the upper left hand corner, and I am wondering if you have another print which is cleaner.

I would also like to buy for myself No. 51, "Before the Act" and No. 14, "Squash".¹⁰ The prints of these will probably also be bought for the Museum, and I would like to have you send me second copies of these if you have them.

There has been a great deal of interest in the show, and I am sending out a special card to the members urging them to consider making purchases. I hope that we may sell a number in addition to those bought for the Museum.

Sincerely yours,

Robert Tyler Davis

Robert Tyler Davis
Director

RTD:C

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Comic: 2 copies
other print at
Jt Wayne 245*

157/0

January 18, 1941

John Hay Whitney?

Mr. John Hay Whitney
2 Wall Street
New York, N. Y.

Dear Mr. Whitney:

The enclosed list of our current exhibition will give you the list of artists associated with this gallery. We concentrate entirely on American painters and sculptors. Our group includes outstanding contemporaries in the modern school, as well as the 19th century American Folk artists. Both groups are represented in the collection of the Museum of Modern Art.

I hope that, like the former presidents of the Museum, you are interested in American art and extend an invitation to you to visit the gallery. "The Painter Looks At Music" includes some very fascinating material, both in painting and in sculpture and I think that you will enjoy seeing the works on display.

I look forward to the pleasure of meeting you.

Sincerely yours

EGHLa

John Hay Whitney

MUSEUM OF ART

RHODE ISLAND
SCHOOL OF DESIGN

PROVIDENCE
RHODE ISLAND

January 19, 1941.

Mrs. Edith G. Halpert,
The Downtown Gallery,
43 East 51st St.,
New York City.

Dear Mrs. Halpert:

Thank you for your letter of January
17th.

I am sorry there seems to be some
misunderstanding about the two pictures. According
to instructions from the Museum Committee, I wrote
you on January 7th that "The question is now, in
case we purchase both of these, would you consider
a total price for the two of \$5500."?

This, I think, makes it quite clear
that we did not say any thing definite about buying
either of the pictures. I personally have the
feeling that the Committee will buy the Sheeler
and I personally hope they will buy "Colossal Luck,"
which seems to me to be one of the best, most daring
and therefore modern Harnetts ever made,

My president ~~is~~ in the South so
that I cannot give you a definite opinion or
further information on the two pictures until the
next meeting on February 4th.

With best regards,
Sincerely yours,

Alexander Dorner

Alexander Dorner,
Director of the Museum



displays

PETERS SIGNS

1 20 41

Dear Miss Halpert:

Hereby is a rough sketch.

We can give you any lettering you wish. Perhaps you would like the type as you use on your letterhead?

Kindly return the original sketch of the box. Would thank you also to give bearer deposit.

Kindly accept our thanks for your order and you may rest assured the job will be performed in a manner satisfactory to you.

Very truly

PS: The lettering will be black on a silver field, which is the way in which you told us originally and would prove most effective





M SANDITEN PRESIDENT
S M SANDITEN VICEPRES
H SANDITEN TREASURER
G FENSTER SECRETARY

HOME OF BETTER VALUES

GENERAL OFFICE & WAREHOUSE
324 EAST ARCHER

Tulsa, Oklahoma

January 20, 1941

Edith Gregor Halpert, Director
The Downtown Gallery
43 East 51st Street
New York, N. Y.

Dear Miss Halpert:

I have your letter of January 17 in which you state that you would be willing to make a ten per cent reduction on the three pictures listed in my letter of January 10.

Your original price on the "Gilrock Fleet" by Lewandowsky was \$35.00 unframed. I didn't ask for any reduction in the price of this water color, except that I said that I would like to have it for \$35.00 with the frame. Since you are willing to make a ten per cent reduction, it will mean a reduction of \$3.50 from this price. Certainly, the frame shouldn't cost any more than \$3.50, and, therefore, I take it that you accept my price of \$35.00 for it with the frame, as suggested in my letter of January 10.

"The Tanks" by Lewandowsky was originally priced \$50.00, and I shall be glad to retain it at the reduction of ten per cent, which is \$45.00. I wouldn't care to buy the "Peaceful Village" by Bennett unless I can buy it for \$35.00, so my offer is to buy "The Tanks" for \$45.00 unframed, and "Gilrock Fleet" for \$35.00 with its frame.

Kindly advise at once your acceptance of this offer, and I shall be glad to mail you a check for same and return the others.

I appreciate very much your sending me your catalog of "The Painter Looks at Music", with the prices marked on some of the items. Looking over the catalog, I find that the items of interest to me would be #1, 2, and 9. I wonder if you have photographs of same? If you do not have any photographs of them, you could send to me on approval #1, 2, and 9. Water colors can be shipped easier and less expensively without their frames, and I prefer that you do that.

Yours very truly,

Gershon Fenster

GF:mb

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January 21, 1941

Dr. Alfred M. Frankfurter
Editor, The Art News
136 East 57 Street
New York, N. Y.

Dear Dr. Frankfurter:

As you may have heard, there is a good deal of feeling about the new tendency in the art world to make offers and ask for cut rates. We are trying hard to counteract this custom in the American art field and naturally need the cooperation of all publications.

In reading the advertisement of Gimbel Brothers in your recent issue, I noticed that "the thrill of getting a bargain" is stressed in the copy. A great many people have mentioned this phrase. This includes dealers, artists and collectors who feel as I do, that it is unfortunate to bring the bargain counter issue into the art world. Of course we have all succumbed to occasional intelligent offers, but prefer to keep that under cover.

Is there any way of changing the text for future advertisements of Gimbel Brothers, which may appear in the Art News? What is done in the stored up new year advertisement cannot be controlled of course, but perhaps a suggestion on your part, if you agree on the criticism, would help in this direction. I should very much like to have your reaction.

Sincerely yours

EGHla

January 21, 1948

Mr. Griffith Bailey Coale
125 West 11th Street
New York, N. Y.

Dear Mr. Coale:

After much consideration, I finally decided on price negotiations for the three figurineheads. We do not intend to sell all of them as it is important for us to keep at least one example of this important American expression in our collection. However, I was under the impression that the museum was interested basically in HARGREAVE which relates so much to the immediate history and material already represented in the museum. Thus I was placing an exceedingly low price as a token of appreciation to the museum for its interest. In the market value it is \$750 only and I find it very reasonable, but the selling price has never been stated as \$1200. We shall however, accept \$750 as an immediate decision can be reached. It is a very extraordinary work of art, one that belongs in the Hargreave Museum.

The price on GREGG and GREGG are listed below:

GREGG	\$750.
GREGG	\$500.

and whether one or two examples are purchased at the same time, no part or out may be considered. You know as well as I do that it is impossible to find any figurineheads, and that is even more so in relation to what many people consider three outstanding sculptures in the American field.

My very best regards.

Sincerely yours

EGHLa

January 21, 1941

Mr. Frank Freudenthal
Managing Editor
19 West 44 Street
New York, N. Y.

Dear Mr. Freudenthal:

Several days ago one of your representatives called to select photographs from our current show, "The Painter Looks At Music", a catalogue of which is enclosed.

We have assembled a set of photographs but decided to await your reply before sending the group to you. Won't you please let me know your wishes in the matter.

Sincerely yours

EGH:10

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 21, 1941

Mr. Cole Porter
Waldorf Astoria Towers
50th Street and Park Avenue
New York, N. Y.

Dear Mr. Porter:

As you will see from the enclosed catalogue, one of the paintings was inspired by "Panama Hattie". While it is a small, inexpensive example, it is a very delightful painting and I am very eager to have you see it.

Have you come in? There are many other fascinating paintings and sculpture in the exhibition which has created such great enthusiasm.

Sincerely yours

RGHLa

January 21, 1941

Mr. Alexander Williams
Music Critic
Boston Herald
Boston, Massachusetts

Dear Mr. Williams:

At the suggestion of Mr. Sargent Collier, several photographs were sent to you. These represent examples included in our current exhibition of which I am enclosing a catalogue. The photographs sent, represent specifically, numbers three, seven, eight, twelve and nineteen.

As Mr. Collier may have reported to you, the exhibition is extremely interesting, comprising a fascinating variety of subject matter based on the new theme -- as interpreted by a group of outstanding American artists. Several 19th century examples are also on view and help in creating a cross section of American expression.

In order to distribute the pictures among a new clientele, we have marked all the exhibits at specially low prices. I do hope that you will come in to see the originals, but if that is not convenient, we can arrange to send several of the pictures to you on approval.

Sincerely yours

EGH:la

January 22, 1941

Mr. Henry Fonda
Brentwood Heights
West Los Angeles, California

Dear Mr. Fonda:

In our collection of American Folk Art we have two paintings dated 1839 representing John M. Fonda and his wife Polly Fonda. Both of these were painted in Livingston, New York by John Wilke. The inscription on the two pictures is as follows:

Polly Fonda painted by John Wilke, Livingston
December 7, 1839. "Polly Fonda in the 38th
year of her age".

John M. Fonda painted by John Wilke, Livingston
December 5, 1839. "John M. Fonda in the 38th
year of his age".

As these two are among the finest examples we have thus far discovered, we are very eager to do some further research. The coincidence of names suggested that your family records might possibly throw some light on these pictures. If you wish to spare the time or show an interest in helping us in this important research, we should be very happy to send you photographs of the portraits. Incidentally, an example of John Wilke's work is included in the well known collection of Walter Drenberg of Hollywood, better known for his interest in abstract paintings.

Possibly when you are in New York you might like to see the original portraits, as well as some of the other material we have in our American Folk Art collection.

Sincerely yours

EGH:la

January 22, 1941

Miss Mildred Holzhauer
In Charge of Exhibitions
U P A Art Project
1734 New York Avenue N. W.
Washington, D. C.

Dear Miss Holzhauer:

If the Mac Le Sueur picture has not been returned to Minneapolis, will you please send it on to us. I have just received a letter from Mr. Le Sueur regarding this painting and now I am ready to accept it. I had had no word regarding this previously and therefore advised you that there was some mistake.

Sincerely yours

EGH:la



OFFICE OF THE DIRECTOR

MUSEUM OF FINE ARTS

BOSTON, MASSACHUSETTS

January 23, 1941

Dear Mrs. Halpert:

I have talked to Mr. Constable and we have our eye on Kuniyoshi. He feels as I do, however, that the lay figure is not just the one we want. Sooner or later we shall find the one and get it. There are one or two other pictures in the Exhibition that Mr. Constable is considering, and may recommend to the Committee.

I shall certainly come in and see your new quarters the next time I am in New York. I am glad that you have moved uptown, even though you are still downtown from 57th Street, because it does make you more accessible.

With best regards,

Sincerely yours,

G. H. Edgell, Director.

Mrs. Edith Gregor Halpert
The Downtown Gallery
43 East 51st Street
New York, New York

GHE:ESH

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January 23, 1941

Mrs. John D. Rockefeller, Jr.
740 Park Avenue
New York, N. Y.

Dear Mrs. Rockefeller:

As I advised you in my previous correspondence, the four paintings by Browere, depicting scenes from Rip Van Winkle, were borrowed from a private owner who was willing to dispose of them at a greatly reduced price within a limited period.

These paintings which you saw, are important both as works of art and as historical documents. They are also magnificent records of Tarrytown and belong there specifically. Dr. Rowell is greatly interested but mentioned that until the construction is completed, he is not in a position to purchase paintings. This refers to the English naval battle scene and the two Rip Van Winkle pictures by Quider (the dark, Rembrandt-like canvases). The latter group can be held in abeyance as they belong to dealers who are accustomed to wait, but the Browere pictures must either be returned or purchased by Monday morning. The owner feels very generous about having extended his time limit originally set. He is not familiar with art world tactics and is adamant - knowing that the Broweres are of great value.

While I hesitate to bother you about this matter, I feel so strongly about the four pictures and the extraordinary opportunity they offer, that I am writing to call your attention to the situation. It seems to me that the set is just as suitable in a home as in a historical society. Won't you consider them for yourself or for a member of the family, with the possibility of turning them over to a the society at a future time? It does seem wickered to pass up the Broweres. May I hear from you?

Sincerely yours,

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SCHOOL OF THE MUSEUM OF FINE ARTS
FENWAY AND MUSEUM ROAD
BOSTON, MASSACHUSETTS

January 23, 1941

Dear Mrs. Halpert,

Thank you for your letter of January 22. The exhibit of Contemporary American Painting closes today. It was a great success and fulfilled all of the theories which I had in mind.

I have communicated with the Publicity Department of the Museum to obtain clippings for you and as soon as they arrive, I shall send them on.

Concerning the buying interest, I can fairly say that the Museum has studied the pictures completely. They have requested that two be held over to be considered by the trustees. This does not necessarily mean a sale, but nevertheless it makes me feel that my idea is a good one.

The students have been very enthusiastic and I believe have reaped a great deal of benefit from the exhibit. I certainly feel that the experiment was worthwhile. I shall hope to continue with it.

The paintings will be packed tomorrow, January 24, for shipment.

Again let me thank you for your help.

Very sincerely yours,

Russell T. Smith
Head

Mrs. Edith G. Halpert
Downtown Galleries
43 East 51st Street
New York, New York

Tarrytown Historical Society

THE TARRYTOWNS, N. Y.

THE PHILIPSE CASTLE RESTORATION*
WITH THE OLD MILL, PHILIPSE MANOR
NORTH TARRYTOWN, N. Y.
OPENING ABOUT MAY, 1941

THE MUSEUM OF THE TARRYTOWNS
HISTORIC HOUSE, 19 GROVE STREET
TARRYTOWN, N. Y.
OPEN TO VISITORS AT ALL TIMES

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 23, 1941

Mrs. Edith Halpert
Downtown Galleries
43 East 51 Street
New York, New York

Dear Mrs. Halpert:

I have been very busy the last few days and not had the opportunity to reply to your letter of January 16 in which you so kindly passed on the information about the two Tarrytown painters.

Regarding the Washington portrait, the situation is this. The Tarrytown Chapter of the Daughters of the American Revolution have agreed to furnish the room in which George Washington is said to have slept. Mrs. Lellie V. Case, 1 Grove Street, Tarrytown is their Chairman. It would seem logical that there should be a good portrait of Washington in the room even if we went back on our archeology a little.

I am not at all clear how much money the DAR will be able to spend on the room. Some feel that they have a fairly wealthy membership and something rather nice might be done. However, that point of view should be viewed conservatively. For my part, I feel that they will be looking for something in the range of \$100-\$500. It is, however, a matter on which the contact should be made with their Committee and my relationship would simply be that of having to be among those who passed on the plan from the point of view of meeting the quality and other requirements of the Restoration.

We have been going into a number of matters the last ten days and it seems very evident that before plans for furnishing are made that a good deal of research is going to be necessary to avoid hodge-podge. We know where to place our present collection of pictures, but it seems likely that anything further would have to come following the development of some general theory about furnishing and any item involving more than \$50.00 would probably have to be considered along with some general plan of financing which cannot possibly be developed until we know of construction costs.. At the present moment all funds must be used for that purpose.

Mrs. Edith Halpert -2

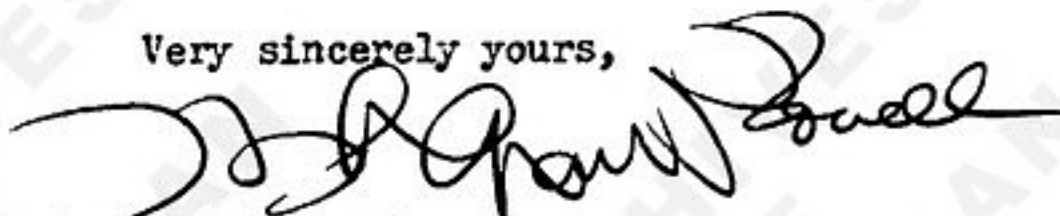
1/23/41

I was under the impression since you mentioned Quidor and Brouwere paintings as inexpensive that they were probably in the \$25-\$75 range, which is about where I have usually placed Hudson School paintings as they ordinarily come up. There is nothing in sight at the moment which would cover these paintings at the present price, and it probably would not be wise as things look now to consider them in any case until we have reached a somewhat later stage.

I do appreciate highly the opportunity of seeing pictures and I appreciate your kindness in making this possible. I shall of course always be glad for the privilege of seeing anything that may turn up which has some Tarrytown connection for the purpose of my information and education. However, I think it would be very unfair to suggest to you that you make an effort at the present time to bring to light materials for which the Society has no funds at present. Of course in our conferences all along we have both clearly understood I merely speak for myself and a personal interest and that no other element was involved.

Kindest personal regards and deep appreciation,

Very sincerely yours,



Hugh Grant Rowell

FORT WORTH ART ASSOCIATION
PUBLIC LIBRARY
FORT WORTH, TEXAS

January 24, 1941

Downtown Gallery
43 East 51st Street
New York City

Dear Sir:

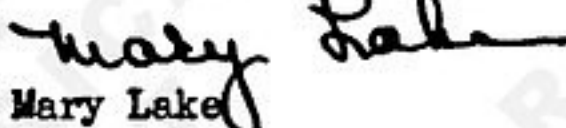
The Fort Worth Art Association is planning a Contemporary American Show for the entire month of March to be hung in the Gallery in the Public Library. Would it be possible for us to have a Yasuo Kuniyoshi - a still life, approximately 20-30" by 40" or smaller? We would like a representative work.

The Fort Worth Art Association is happy to pay insurance (2/3 value of sale price), packing charges by Budworth and express both ways for the privilege of showing.

If you see fit to allow us to show a Kuniyoshi, will you be so good as to send at once a photograph and a biographical sketch for advance publicity.

Thank you for your immediate attention to this matter.

Sincerely,


Mary Lake
Secretary

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January 25, 1941

Mr. G. Fenster, Secretary
Oklahoma Tire and Supply Company
324 East Archer
Tulsa, Oklahoma

Dear Mr. Fenster:

As I am eager to break the ice, I am accepting your offer on the three pictures mentioned, as we are opposed to price cutting. A bill is enclosed.

A photograph of the Raymond Breinin is being sent to you under separate cover. We have no prints of the Bennett or of the Lewandowski, but can remove them from their frames and send them on to you. You have the dimensions of these.

After you receive the Breinin photograph, will you please advise me whether you would like to have that picture included in the on approval shipment. It is a large oil and will require crating, thus involving an expense. I shall wait for your reply. Biographical notes on Breinin are enclosed.

Sincerely yours

EGHL_a

January 25, 1941

Mrs. Maurice R. Forman
2097 East Avenue
Rochester, N. Y.

Dear Mrs. Forman:

Thank you for your check. I hope that the picture looks well in its new home and that you were pleased with the purchase.

It is very difficult for me to suggest any treatment for a painting unless I can see the picture. Is there any chance that some one from Rochester may be coming to New York? It would be much easier for me to make recommendations after I see the actual condition of the picture. However, as a temporary measure, I would suggest that you varnish the painting with Voberts Refinishing Varnish, applied evenly with a stiff brush. The refinishing varnish has no permanent effect on the picture and does no harm chemically. It will brighten up the canvas for about six months, when other applications are advisable.

My very best wishes.

Sincerely yours

EGHLa

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January 25, 1941

Mr. James S. Plaut, Director
Institute of Modern Art
270 Dartmouth Street
Boston, Massachusetts

Dear Mr. Plaut:

No doubt Mr. Sargent Collier has mentioned his conversation with me regarding the idea of having our current exhibition, "The Painter Looks At Music" sent on to the Boston Institute of Modern Art some time after our closing date.

As you may have noticed from the publicity, the exhibition has been received with extraordinary interest. The material is so varied in subject matter and approach and includes such outstanding examples by leading American artists, both contemporary and early, that the collection offers a fascinating commentary on how the artists look at music.

As we have had several requests for the exhibition, I should very much like to know your plans in this connection. Frankly, I prefer to send it on to Boston where the cultural interest is more allied and where this show should create tremendous interest. Perhaps you plan to be in New York before the first of February, our closing date, to see the paintings and sculpture for yourself.

I look forward to word from you.

Sincerely yours

EGHla

January 25, 1941

Mr. C. K. Johnson
Hurley
New York

Dear Mr. Johnson:

After many conferences and considerable discussion, I have to report that the Tarrytown Historical Society has definitely decided not to take any action at present in connection with the four Browere paintings. Needless to say, I feel very badly about the matter as I was absolutely certain the pictures would be placed there and also feel that it is the most logical place for the four canvases. While the various members of the organization agreed with me, they are not in a position at present to make any expenditures for works of art.

I believe I mentioned to you during your visit that the plans for reconstruction have just been approved and that the work would be started shortly. Dr. Rowell has been advised by those who supply the funds, that until the building is actually completed, no pictures will be purchased no matter how great an opportunity any recommendation offered.

If I had the funds at the present time I would buy these myself, as I am certain that the purchase will eventually be made. However, under the present conditions financially, I cannot swing the deal and I am obliged to return the pictures to you.

I cannot tell you how grateful I am to you for your patience and cooperation -- and I am sure you will understand what has transpired.

Incidentally, have you come across any large Eagle of the tug boat size, preferably in metal? I have a client who wants to use one of these as a garden figure and insists on a much larger example than any in our stock. I know you come across these from time to time. Perhaps you have a snap shot with the dimensions and price.

Sincerely yours

EGH:la

January 25, 1941

Mr. Robert Tyler Davis, Director
Portland Art Museum
West Park and Madison
Portland, Oregon

Dear Mr. Davis:

Thank you for your letter.

Several days ago we shipped to you the three prints listed in your letter. We were very fortunate in obtaining the last print of "Pears and Grapes" -- on in excellent condition -- from Mr. Kuniyoshi. All of ours had been previously sold, with the exception of one now on exhibition at the Fort Wayne Museum of Art.

When the museum makes its decision for additional acquisitions, the prints maybe removed from the show, as we exercise great care in selecting the best prints of the artist in each case. The same is true of any purchases made from the museum's show.

When Mr. Howe decides on his exhibition plans, we can either replace the sold prints or make substitutions where we have none in stock. Will you please hold a list of unsold prints until further notice, as I am still waiting a reply from Mr. Howe.

I am very glad that the show is creating so much interest and I am most grateful to you for the great effort you are making in placing examples in Portland. Such cooperation is most encouraging to the artist and to the dealer. You may rest assured that you will continue getting our finest examples for future exhibitions.

Sincerely yours

EGHLa

January 25, 1941

Mrs. Juliana B. Force, Director
Whitney Museum of American Art
10 West 8th Street
New York, N. Y.

Dear Mrs. Force:

We shall be very glad to cooperate with you in your forthcoming exhibition, "This is Our City". The paintings by Stuart Davis, O. Louis Guglielmi and Samuel Halpert will be delivered to your truckman when he calls. However, may I suggest that your office communicate with Mr. Otto Soglow, 330 West 72nd Street, who owns the Julian Levi "Harlem Siesta". I have already talked with Mr. Levi about this canvas and I am sure Mr. Soglow will be happy to have it included in your exhibition.

Sincerely yours

EGHLa

FEDERAL WORKS AGENCY
WORK PROJECTS ADMINISTRATION

1734 NEW YORK AVENUE NW.

WASHINGTON, D. C.

January 27, 1941.

F C HARRINGTON
COMMISSIONER OF WORK PROJECTS

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Mrs. Edith Halpert
The Downtown Gallery
43 East 51 Street
New York City, N.Y.

Dear Mrs. Halpert:

In accordance with your request of January 22, 1941, we are shipping to you by express collect the painting by Mac LeSueur entitled "Old Kiln."

Enclosed is receipt form which we would appreciate having signed and returned when the painting is received.

Sincerely yours,

Loren S. Greene, Acting Director
Community Service Projects

By *Mildred Holzner*
Mildred Holzner
In Charge of Exhibitions
WPA Art Program

Enclosures - 2

THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS : KENMORE 5688

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DIRECTOR

JAMES S. PLAUT

PUBLIC RELATIONS

SARGENT COLLIER

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AGNES MORGAN
FREDERICK R. PLEASANTS
FREDERICK B. ROBINSON
CHARLES H. SAWYER
JOHN S. THACHER

January 27, 1941

Dear Mrs. Halpert:

Thank you for your letter of January twenty-fifth. Sargent Collier has indeed spoken most enthusiastically of your current exhibition "The Painter Looks at Music".

I hope to be in New York before February tenth and perhaps in time to see the paintings and sculpture before the exhibition closes. Unfortunately, our own exhibition schedule is solidly planned from now through November of this year. As you know, we must make our plans so much in advance in order to achieve a well integrated schedule in each season. Is there any chance that we might have the exhibition as late as next December? If not, I am afraid that we will have to abandon any idea of holding it here.

With many thanks for your kind interest, I remain,

Very sincerely yours,


Director

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
43 East 51st Street
New York, New York

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JAMES W. CROLIUS JR.
PRESIDENT

WM. DE. SIEBENTHAL
SECRETARY-TREASURER

FREDERIC B. THOMASON
INC.
INSURANCE

NO. 64-66 WALL STREET

A/H NEW YORK Jan. 27, 1941

TheDowntown Gallery, Inc.,
43 East 51st St.,
New York City.

ReCamden Policy JFA-20104- Loss Nov. 1/1940- \$114.25.

Gentlemen:

We enclose herewith proof of loss in the amount of \$114.25 in reference to the above claim, which kindly sign where X'd, have sworn to and return to us, in order that we may file same with the insurance company for payment.

Very truly yours,
FREDERIC B. THOMASON INC.

J W Crolus Jr
President

JAMES W. CROLIUS, JR.
PRESIDENT

WM. DE SIEBENTHAL
SECRETARY-TREASURER

FREDERIC B. THOMASON
INC.
INSURANCE

NO. 64-66 WALL STREET

A/H NEW YORK Jan. 27, 1941

American Folk Art Gallery, Inc.,
43 East 51st St.,
New York City.

Re Camden Policy JFA-20112- Loss Nov. 1/40- \$116.65

Gentlemen:

We enclose herewith proof of loss in reference to the above claim, in the amount of \$116.65, which kindly sign where X'd, have sworn to and return to us, in order that we may file same with the insurance company for payment.

Very truly yours,

FREDERIC B. THOMASON INC.

J W Crolus Jr
President

OFFICE OF THE
BURSAR

VANDERBILT UNIVERSITY
NASHVILLE, TENNESSEE

January 27, 1941

The 113 W. 13th Street Corporation,
The Downtown Gallery,
43 East 51 Street,
New York.

Gentlemen:

We note that the last quarterly payments of interest on your mortgage loan held by Vanderbilt University was addressed to Mr. J. E. Hart, Bursar, Vanderbilt University. Since Mr. Hart is deceased may we suggest that future payments and other communications be addressed either to Vanderbilt University attention the Bursar's Office or to the undersigned. We felt that you would want to have your records up to date in this regard.

Very truly yours,



Overton Williams, Bursar.

OM/mts

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January 28, 1941

FFA

Mr. William Cough
226 Hill Plain Road
Fairfield, Connecticut

Dear Mr. Cough:

Unless we get some definite notion from you regarding the Audubon painting which I have since December 1938, I shall have to break a little more firm in the matter. In lieu of the picture I will accept \$100, the price of which the picture was consigned to you.

Very truly,
me

WHL:ca

January 28, 1941

Miss Mary Lake, Secretary
Fort Worth Art Association
Public Library
Fort Worth, Texas

Dear Miss Lake:

We shall be glad to cooperate with you in connection with your forthcoming exhibition.

Kuniyoshi's most recent still life in the small dimension is called "Three Peaches" (20x12) and is priced at \$550. An earlier and very important still life, "Odd Things on a Table" (30x40) priced at \$1500. If you will let me know which of the two you prefer, I shall have the picture ready for Budworth. Meanwhile, I am enclosing biographical notes. Photographs are being sent to you under separate cover.

Sincerely yours

EGHLa.

24 Chauncey St.
Cambridge, Mass.
January 28, 1941

Mrs. Edith Gregor Halpert
The Downtown Gallery
43 East 51st St.
New York City

My dear Mrs. Halpert:

I would like to thank you for the cordial welcome
and cooperation which you extended to us.

Since we talked with you in late December, we have
decided to restrict ourselves, in the field of American Land-
scape, to the period beginning with the second generation of
the Hudson River School and ending with the death of George
Bellows.

If you have any further suggestions we would be very
delighted to receive them.

I sincerely hope that you will be able to visit
the exhibition, which will open about May 1, at the Fogg
Museum.

Thanking you again, I remain,

Very truly yours,

David Ingraham

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LIFE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK

EDITORIAL OFFICES

January 28, 1941

Dear Edith Halpert:

I wonder if you would be kind enough to send me whatever information you have about William Harnett and especially about his painting "Trophy of the Hunt" which we are reproducing in color.

Please may I have this as soon as possible as we are going to press with the story within a few days. I will be out of town for about a week but the office needs this information while I'm away, that is why I'm writing you about it rather than phoning you. Thanks loads.

Best,

Margit V.
Margit Varga

Mrs. Edith Halpert, Director
The Downtown Gallery
43 East 51st Street
New York City



M. SANDITEN, PRESIDENT
S. M. SANDITEN, VICEPRES
H. SANDITEN, TREASURER
G. FENSTER, SECRETARY

HOME OF BETTER VALUES

GENERAL OFFICE & WAREHOUSE
324 EAST ARCHER

Tulsa, Oklahoma

January 29, 1941

Downtown Gallery
43 East 51st Street
New York, N. Y.

Gentlemen:

Enclosed I am sending you a check for \$115.00 covering your invoice of January 23rd.

If you have a print or photograph of Breinin's "The Maestro", you may send it on to me. As far as #1 and #9, if they can be sent to me more compactly so that the transportation wouldn't be too expensive, I would like to get them on approval. The last shipment was packed so that it cost \$12.00 transportation. It seems someone didn't use any discretion or good judgment in packing it and tried to make the box as large and as heavy as possible.

In the list that you sent me, it wasn't quite clear as to whether your #9 is priced at \$50.00 or at \$500.00. Naturally, at \$500.00 I wouldn't be at all interested in it.

I have returned yesterday to you the "Various Spring, "Repast In Costume", "Weathering the Winter", and I trust you have received them all in good order.

In this week's issue of the Art News, I noticed a reproduction of Rainey Bennett's water color the "Deserted Quarry". I wonder if that is the same one that you had in your Christmas exhibition, and that name is "Stone Quarry". If that is the same, I may want to acquire it.

Yours very truly,

Gershon Fenster

GF:mb
encl-1

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Antique and Modern
Furniture and Reproductions*

Jones and Erwin, Inc.

15 EAST 57TH STREET
NEW YORK

Wickens 2-0176

*Interior Architecture
and Decoration*

January 29, 1941

Mrs. Edith G. Halpert
The Downtown Gallery
40 East 51st Street
New York City

Dear Mrs. Halpert:

Confirming our telephone conversation, we have let your truckmen have the following pieces.

- ✓ #36 - Piano - high (misc.)
- ✓ #37 - Chair - round back in black leather
- ✓ 73 - Chair - in blue covering
- ✓ 4 - Couch - corner piece
- ✓ #110 - Table - painted Persian
- ✓ #127 - Pedestal - brown - polished
- ✓ #90 - Chair - set of four - striped
- ✓ #8 - Chair - in striped ticking (soft)
- ✓ #9 - Table - papier mache with mother of pearl inlay
- ✓ #41 - Table - pair of Gothic chairs, 18th c.
- ~~✓ #100 - Table - veneered in mahogany with glass top and four glass balls~~
- ✓ #111 - Table - low Victorian night table
- ✓ #50 - Chair - with needlepoint seat - velvet
- ✓ #112 - Chair - Polter side chair with outside wood back
- ✓ #100 - Piano - 18th c. wood (misc.)
- ✓ #10 - Table - Piccadilly round table with mirror top
- ✓ #120 - Chair - upholstered - in green velvet

In addition to the pieces above which have already been sent, one time tomorrow or the day after, we will send you the Piccadilly chair in black leather as well as the low Victorian night table and the large blue chair. We are having a little conditioning done on these and will send them to you directly.

Prices on all the pieces will be sent you within the next few days.

To keep our records straight and so that we will not have any confusion later, it is to be understood that you are to have these pieces on consignment but that any piece can be recalled should we have need of it here.

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Jones and Erwin, Inc.

-2-

The prices to be given you will be net, and when any pieces are sold, payment must be made within thirty days thereafter. We will also give you suggested retail prices to guide you.

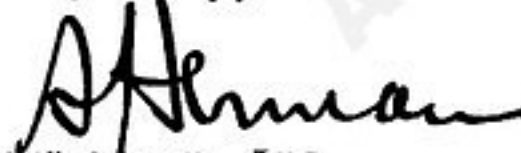
Should any piece be damaged while it is at the gallery, this will have to be put in condition before it is returned to us.

It is understood that you are to pick up all these things but that we will pay for the trucking of any pieces returned; naturally, where something is sold, no trucking will be involved.

On any jobs which you send to us, you are to receive a commission of 10% of the gross of the job.

I think this lists everything we discussed but if you have any further questions, please let me know.

Yours very truly,



JONES AND ERWIN, INC.

H:B

P. S. The table veneered in skin with a glass top has been returned to us.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Tarrytown Historical Society

THE TARRYTOWNS, N. Y.

Jan. 29, 1941.

THE PHILIPSE CASTLE RESTORATION*
WITH THE OLD MILL, PHILIPSE MANOR
NORTH TARRYTOWN, N. Y.
OPENING ABOUT MAY, 1941

THE MUSEUM OF THE TARRYTOWNS
HISTORIC HOUSE, 19 GROVE STREET
TARRYTOWN, N. Y.
OPEN TO VISITORS AT ALL TIMES

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
43 East 51st St.,
New York City.

Dear Mrs. Halpert:

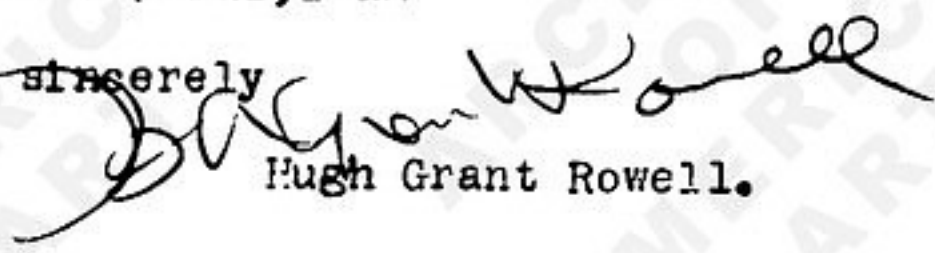
Thanks very much for your rapid and informative
reply to my recent letter. I am sorry I forgot to mention the
Serres.

In terms of policies, even granting that our present
intentions are entirely toward the construction program, I have been
unable to tie up the Serres painting with the Tarrytowns. It is
a lovely thing and I had hoped that the Roebuck might prove a lead,
as a Roebuck keel was in our pond. However our Roebuck was merely
a local freighter. I think the painting per se is most attractive
and interesting.

It looks as if we would be ready for construction
before long and after we get the buildings restored I suspect a
great many of our puzzles are going to seem much clearer. I feel
more and more confidence in the whole thing as time goes on. But it
does seem as if there were even more interesting years ahead.

With kindest personal regards, I am

Very sincerely


Hugh Grant Rowell.

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 29, 1941

Miss Margit Varga
14 West 49 Street
New York, N. Y.

Dear Miss Varga:

I am enclosing biographical data which appeared in our Harnett catalogue, as well as the institutions and collections in which he is represented.

"Trophy of the Hunt" was painted in 1885, and according to contemporary clippings which we have found, created much excitement when shown in New York - at the National Academy in the fall of 1888 (under the alternate title, "For Sunday's Dinner").

We purchased it in Philadelphia from a private source, and since the original owner is deceased, we could get no detailed information. The quality of the painting, however, gives the entire story. The few museum officials who have seen the canvas consider it one of the great paintings of all time, certainly in a class with the outstanding Chardins. It is also of interest that the present trend in American art is very much in the category of imaginative realism, and that explains in part the enthusiasm Harnett has aroused, and the great success his paintings have enjoyed since we reintroduced him in April of 1939. Also, in the exhibition arranged by Corcoran Gallery and the Museum of Modern Art in Paris two years ago, the Harnett "Faithful Colt", which we sold to Wadsworth Atheneum a few years ago, was one of the three most popular paintings in the Exposition.

Since our introductory exhibition in 1939, one-man shows of Harnett's work were held at The Society of Arts and Crafts in Detroit, Jan., 1940; the Chicago Arts Club in March, 1940; the Howard de Young Museum, San Francisco, Cal., April, 1940; at the Portland, Oregon Museum in August of 1940.

If there is any additional information desired, please let me know.

Sincerely yours,

P.S. Harnett was one of the "People's Choice" in the Carnegie Institute "Survey of American Painting" exhibition, last fall.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TELEPHONE MEDALLION 3-3509

KING & HIGHAM, INC.
PLUMBING AND HEATING CONTRACTORS
440 WEST 40TH STREET
NEW YORK CITY

January 30th, 1941.

New York Steam Corporation,
130 East 15th Street,
New York City.

Gentlemen:-

Re:- 43 East 51st St.,
Mr. J.S. Smith,

For the sum of \$75.00, (Seventy-five dollars), we will furnish labor and material to connect water and steam return pipes to preheater furnished by N.Y. Steam Corporation as per sketch dated 1/3/41 and instructions of Mr. J.S. Smith.

For the sum of one hundred and fifty dollars, (\$150.00), we will furnish necessary labor and material to do the following work as detailed to us by Mr. Smith:-

Furnish and install one A-M 2" lever-type secondary A.P. Valve in place of existing one with equalizing line.
Clean and repair present Anderson steam trap.
Move above trap to new location and install.
Make all necessary changes to return piping as shown on sketch dated 1/3/41.

Respectfully submitted,

KING & HIGHAM, INC.

James Higham



M SANDITEN PRESIDENT
S M SANDITEN VICE-PRES
H SANDITEN TREASURER
G FENSTER SECRETARY

HOME OF BETTER VALUES

GENERAL OFFICE & WAREHOUSE
324 EAST ARCHER

Tulsa, Oklahoma

January 30, 1941

Downtown Galleries
43 East 51st Street
New York, N. Y.

Gentlemen:

Received today the photograph of Breinin's painting, and
I have returned it to you today.

Regret to say that I would not be interested in the painting.

Yours very truly,

A handwritten signature in dark ink, appearing to be "Gershon Fenster", written over a horizontal line.

Gershon Fenster

GF:mb

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C. K. JOHNSON
EARLY AMERICAN PORTRAITS
AMERICAN ANTIQUES
PAINTINGS AND PRINTS
"THE EAGLE'S NEST"
HURLEY, NEW YORK

January 31st, 1941

Mrs. Edith Halpert,
43 East 51 Street,
New York

Dear Mrs. Halpert:

Well - that is the way of life: "it is great
if you don't weaken". Better luck another time. If the weather
permits I will down in town sometime this coming week of February.

You inquire about a large eagle. I think we should
be able to get one for you, if the size, wingspread somewhere
around 54 will be suitable? It is in copper and with the original
gilt. It is a very good-looking eagle as you will see from the
snapshot enclosed.

It is located in Conn. First time I reach Greenwich
will get the exact size and price, which I believe to be around
\$ 150. Have written to the owner, who at present is located in
Florida.

Yours very truly

C. K. Johnson

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PORTLAND ART MUSEUM

WEST PARK AND MADISON

PORTLAND, OREGON

ROBERT TYLER DAVIS, DIRECTOR

January 31, 1941

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
43 East 51st Street
New York, New York

Dear Mrs. Halpert:

The three prints have arrived and I am very happy that you were able to supply them.

At its last meeting the Board approved the purchase of the following 9 lithographs for the Museum:

# 16	Landscape with Cow	\$15.00
14	Souash	10.00
	Pears and Grapes	45.00
51	Before the Act	15.00
47	Wire Walker #2	15.00
50	Grapes, Pears and Cigars	20.00
36	Landscape	45.00
60	Tanco, Mexico	20.00
67	From the boardwalk	10.00

We will take them all out of the show, with the exception of the "Pears and Grapes" for which we now have the substitute.

I also spoke about the exhibition to Dr. Keumeyer at Mills College where they are building up an excellent collection of modern prints. He may have written you in the meantime.

Sincerely yours,

Robert Tyler Davis
Robert Tyler Davis
Director

RTD:C

*Antique and Modern
Furniture and Reproductions*

Jones and Erwin, Inc.

15 EAST 57TH STREET
NEW YORK

Wickens 2-0176

*Interior Architecture
and Decoration*

January 31, 1941

Mrs. Edith G. Halpert
The Downtown Gallery
40 East 51st Street
New York City

Dear Mrs. Halpert:

I am listing herewith the various things you have from us on consignment, together with the net prices we would have to have for any of the things sold, as well as suggested retail prices.

If you want any further information, please let us know.

	NET	SUGGESTED RETAIL
✓ #39 - Piano - high (Misc.)	\$500.00	\$750.00
✓ #67 - Chair - round back in black leather	150.00	250.00
✓ #70 - Chair - in blue covering	90.00	150.00
✓ #4 - Chest - corner piece	100.00	175.00
✓ #150 - Table - painted Perian	60.00	125.00
✓ #27 - Pedestal - brown marbled	8.50	30.00
✓ #30 - Chair - set of four - striped	200.00 set	340.00
✓ #6 - Chair - in striped ticking (one)	120.00	200.00
✓ #123 - Table - paper veneer with other on small table	100.00	175.00
✓ #42 - Tables - pair of Gothic design, painted dark	75.00 each	125.00 each
✓ #111 - Table - 10 Victorian night table	15.00	45.00
✓ #20 - Chair - with needlepoint seat - striped	60.00	115.00
✓ #144 - Chair - Belter side chair with outside wood back	70.00	120.00
✓ #100 - Piano - large rosewood (Misc.)	150.00	250.00
✓ #16 - Table - Biedermeier coffee table with mirror top	30.00	60.00
✓ #125 - Chair - or herts - in green velvet	30.00	60.00
✓ #30 - Chair - Biedermeier wing	150.00	between 200.00 and 250.00
✓ #57 - Lyre back Chair	63.00	125.00
✓ #55 - Table - what not	70.00	125.00

Yours very truly,

JONES AND ERWIN, INC.

H:B

(Continued.)

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Jones and Erwin, Inc.

-2-

P. S. For our records, would you be kind enough to send us an acknowledgment of this letter as well as the letter previously sent you dated January 29th.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ESTIMATE

JAMES N. CLEARY

PLUMBING AND HEATING CONTRACTOR

TELEPHONE STUYVESANT 9-4570

SANITARY INSPECTIONS,
TESTS, ETC.

221 EAST 17th STREET

NEW YORK

SHEET METAL WORK

JOBGING IN ALL ITS
BRANCHES

February 3, 1941

New York Steam Corporation
130 East 15 Street
New York City

Re: 43 East 51 Street

NOT RESPONSIBLE FOR DELAYS, STRIKES OR OTHER CAUSES OVER WHICH I HAVE NO CONTROL. NO ROCK EXCAVATING INCLUDED IN ESTIMATES.
THIS ESTIMATE IS BASED ON PRESENT CONDITIONS AND FOR IMMEDIATE ACCEPTANCE.

Gentlemen:

I propose to furnish all necessary labor and material to do the following work at the above premises for the sum of ONE HUNDRED AND ELEVEN (\$111.00) DOLLARS.

Relocate present Anderson trap and elevate same 5 ft. above floor.

Remove present thermostatic traps and tie into common return.

Furnish and install a 2" ball and lever reducing valve and extend a 3/8" equalizer to end of steam main.

Work to be done according to sketch prepared by Mr. J.S. Smith, dated January 3, 1941, and to be approved by the New York Steam Corporation.

Respectfully submitted,

James N. Cleary
JAMES N. CLEARY

JNC:M

CRS -

4 1941

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FORT WORTH ART ASSOCIATION
PUBLIC LIBRARY
FORT WORTH, TEXAS

February 3, 1941

Edith Gregor Halpert, Director
The Downtown Gallery
New York City

Dear Miss Halpert:

You are kind to allow us to show one of the canvases of Kuniyoshi. Several of the members of the Exhibit Committee have been anxious for a portrait. Do you have one of those that would be available to us? If not, we would like very much to have "Old Things on a Table".

I shall keep the photograph of "Old Things on a Table" until I hear further from you.

Thank you again for your interest.

Sincerely,

Mary Lake
Mary Lake
Secretary

Paula in Green

February 4, 1941

Consolidated Edison Company of N. Y.
P. O. Box 138, Station D.
New York, N. Y.

Gentlemen:

On several occasions I wrote to call your attention to the extraordinary bills we have been receiving for gas consumption, and mentioned that there are only two persons occupying the entire building, and that the hot water is used very little. We were promised a check up on this. However, instead of getting a reduction in the bills, they have mounted from \$16 to \$34 for the past month. This seems so completely out of proportion to the use that I must insist on some further and serious check up. We cannot assume such expense for such minor equipment and unless some adjustment is made, we shall have to change our system to another form of fuel.

On occasions there seems to be an escape of gas in the building which may or may not have something to do with the matter. In any event I feel that we should have immediate attention.

Sincerely yours

EGHLa

U. S. 177a.
yes on last?

February 4, 1941

Mrs T. A. Larremore
R. D. 2
Winstead, Connecticut

Dear Mrs Larremore:

Mr. Gerry called my attention to the fact that you were interested in the early American water color "New Haven Brass Band" painted in 1851 by G. E. Candee.

Now that the exhibition, "The Painter Looks At Music" has been removed from the walls, we should be glad to send the picture to you on approval if you so desire. Needless to say, it is one of the unusual examples in the Folk Art tradition and has often been referred to as the early American Seurat. In any event, it is an excellent example of American water color and I am sure that you will enjoy living with it.

Sincerely yours

EGHLa

FELIX PAYANT

Editor of DESIGN

243 N. High Street

Columbus, Ohio

February 4, 1941

Downtown Gallery
43 E. 51st St.
New York, N. Y.

Dear Madam:

We received the photographs from the Painter Looks at Art Show and feel that they would interest our readers. Since I have not seen the show, could you not send me clippings, printed matter or something you may write about it, so that I can compose a brief article? I should appreciate that and it would do something to arouse the interest of our public in the interesting exhibitions held at the Downtown Gallery.

Sincerely yours,

Felix Payant
Felix Payant

FP:m.

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February 4, 1941

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-first Street
Washington, D. C.

Dear Mr. Phillips:

Today "The Cellist" was shipped to you by express prepaid and should reach the museum within the next two days. We have a thousand dollar insurance on this picture which will be in effect until the enclosed card is returned to us.

I am most grateful to you for your generous loan. The painting was hung above the mantle in the main gallery and looked superb against the gray background, as well as in relation with the rest of the exhibits. Of course I regret that you did not see the collection as a whole. The general impression was exceedingly interesting.

We have just put on another show which includes the famous "Eternal City" by Peter Blume, who is now associated with this gallery. I do hope that you and Mrs. Phillips will come in when you are next in New York.

Again I extend my thanks to you for lending us "The Cellist".

Sincerely yours

EGHLa

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February 4, 1941

Mr. Robert Tyler Davis, Director
Portland Art Museum
West Park and Madison
Portland, Oregon

Dear Mr. Davis:

Thank you for your letter. I am very much pleased that the museum will have so representative a group of Kuniyoshi prints. Representing an artist with one example in the medium is always so inadequate that I am delighted with your decision to illustrate the various subjects and moods in this artist's work.

I have just written to Mr. Neumeyer stating that it will be agreeable to us to have the consignment forwarded directly from Portland to Mills College. We are making the substitutions -- replacing the prints you have removed -- and are sending the prints to Mills College in a day or two so that the collection will be complete.

Our Kuniyoshi exhibition of gouaches and drawings was somewhat postponed because the artist did not complete his quote of paintings in time for a February opening. Thus the show will actually take place during the month of March. A catalogue will be sent to you at that time and you may decide whether and when you care to have the show.

My very best regards.

Sincerely yours

EOHla

February 4, 1941

Mrs. Alfred Wallenstein
333 East 57 Street
New York, N. Y.

Dear Mrs. Wallenstein:

Now that the exhibition "The Painter Looks At Music" has closed, I wonder whether you would be interested in having us send to you on approval the painting you liked so much, "Soliloquy" by Guglielmi priced at \$150. It is always more satisfactory to try pictures in ones own environment and I should be glad to have you have this, as well as the Marfiol, to give you an opportunity to study them more closely. Won't you please let me know.

Sincerely yours

ECHLa

February 4, 1941

Mr. Perry Cott
Assistant Director
Worcester Museum of Art
Worcester, Massachusetts

Dear Mr. Cott:

Early in December I sent you photographs of the two Harnett paintings which seemed to have interested you — "Mortality and Immortality" and "Trophy of the Hunt".

The latter has just been picked up for reproduction in color in LIFE magazine and no doubt will be considered more desirable from the public's standpoint after the reproduction appears. We have had several inquiries for this picture, but preferred to place what is considered the most important Harnett, in an outstanding museum collection.

I am writing to ascertain whether or not you are seriously considering these two pictures. "Mortality and Immortality", also one of the great Harnett's, is now available and we can send it to Worcester for consideration if you so desire.

I look forward to hearing from you.

Sincerely yours

NGHLa

February 5, 1941

Mr. G. Fenster
Oklahoma Tire and Supply Company
324 East Archer
Tulsa, Oklahoma

Dear Mr. Fenster:

Thank you for your check.

We are sending you on approval, numbers one and nine.

[Rainey Bennett	Evening Melody	\$60.
Edmund Lewandowski	The Musicians	50.

These are being sent to you unframed and packed here to eliminate packing expenses.

The Bennett water color which was reproduced in the Art News under the title "Deserted Quarry" is a new painting completed in time for the Whitney exhibition, now current. It is one of his large water colors about 28 x 19, inside mat measurements and is priced at \$125. Naturally we cannot remove it from the Whitney show. Also it is possible that it will be sold during the show and we cannot reserve the picture at the museum, but can purchase it before any one else decides to do likewise.

Sincerely yours

EGHla

Feb. 5, 1941

Fred. B. Thomason, Inc.
64-66 Wall Street
New York, N. Y.

Dear Mr. Albert:

Will you kindly cancel from our permanent
Downtown Gallery Insurance list the following painting

#09 watercolor by John Marin "Little Tree
on Horse Mt. \$1200.00

Will you also cancel #5 oil "Yankee Clipper"
by Charles Sheeler \$1900.00. This last painting
was shipped to the N. Y. School of Design and
remained there. Please confirm at once.

Thank you.

Downtown Gallery, Inc.

Bookkeeper

FORT WAYNE ART SCHOOL AND MUSEUM
1026 WEST BERRY ST. FORT WAYNE, INDIANA.

February 6, 1941

Miss Edith G. Halpert, Director
The Downtown Gallery
43 East 51 Street
New York City

Dear Miss Halpert:

In accordance with instructions we received from Mr. Ulfort Wilke at the time the Kuniyoshi exhibition arrived we are forwarding the prints to Miss Helen Hall at the University of Michigan in Ann Arbor.

We enjoyed the Kuniyoshi show very much; however, as we wrote you, we were unable to hang a number of the prints due to their soiled and broken state. You kindly suggested that we might like to have this taken care of at your expense, but since we were hampered with lack of facilities for accomplishing this end we merely chose those prints which were most presentable.

Since the University of Michigan will undoubtedly find that some of the prints are unsuitable for display, would you kindly let us know if they would like the large set of prints we sent to us, if they are in a position to take care of this item.

Thank you again for your kindness in allowing us to show these very fine prints.

Yours most sincerely

Walter H. McBride

Walter H. McBride, Director

JAMES W CROLIUS JR
PRESIDENT

WM DE SIEBENTHAL
SECRETARY-TREASURER

FREDERIC B. THOMASON
INC
INSURANCE

NO 64-66 WALL STREET

A/H NEW YORK

Feb. 6, 1941

The Downtown Gallery, Inc.,
43 East 51st St.,
New York City.

Attention Miss E. Hartfield

Dear Miss Hartfield:

We have for acknowledgment your favor of February 5, 1941 and in accordance with your instructions, have cancelled the insurance on the following pictures:

#DR - Watercolor- by John Marin - Little Tree on Morse Mt. (\$1200.)
#5 - Oil - " Chas. Sheeler-Yankee Clipper - - - - - 1900.

Very truly yours,
FREDERIC B. THOMASON INC.

J W Crolus Jr
President

*This sh have been
removed April,*

February 7, 1941

Miss Mary Lake, Secretary
Fort Worth Art Association
Public Library
Fort Worth, Texas

Dear Miss Lake:

We were very fortunate in obtaining an outstanding example of Kuniyoshi's figure work, a photograph of which was sent to you yesterday. The title is "Paula in Green" and the canvas measures 12 x 16. The price is \$600.

I am reserving the painting awaiting word from you. As a matter of fact I had not planned to send it out on exhibition, since it has never been shown in New York and I expected to hang it in the anti-room during Kuniyoshi's one man show of gouaches and drawings to be held during the month of March. I am making this gesture in the expectation that the Fort Worth Art Association will be tempted to acquire this remarkable example of Kuniyoshi's work.

Sincerely yours

EGHLa

February 7, 1941

John Fredericks, Inc.,
29 East 48th Street
New York, N. Y.

Gentlemen:

According to our records, one painting -- "Polly Fonda" -- is on exhibition with you. Is there any likelihood that the picture can be returned to us before February 22nd, when our most important exhibition of American Folk Art opens at this gallery. We are introducing a Nineteenth Century room in which examples of Folk Art will be displayed in their natural setting, and are eager to include "Polly Fonda", which is one of the finest examples in our collection. Won't you please let us know, as I am drawing up the catalogue within the next few days.

How seriously interested are you in the British Relief Idea? Unless you really feel enthusiastic about the matter, there seems little point in arranging it. My last impression, during my visit there, was that you were not very much excited about the idea any longer. As I explained to you, an exhibition of this kind is of no personal value to me, but it has been such great pleasure to cooperate with you that I should be delighted to carry out the plan. The exhibition may be held either in Mrs. Force's drawing room in the Whitney Museum building or at this gallery, whichever you may consider more advantageous from a geographical standpoint. I have already spoken to a number of ladies, important both in the art world and in the social register, who agreed to act as sponsors. The list will unquestionably form a formidable one, as it will incorporate the various "social sets". They all feel that the novelty of the combination will create a greater interest than any other exhibition that may be planned, and will result in considerable funds for relief. I might also add that the publicity will be most unusual in that all the art magazines and art critics will play up the costume end.

May I hear from you?

Sincerely yours

EGHLa

February 8, 1941

Mr. Erwin
Jones and Erwin, Inc.,
15 East 57 Street
New York, N. Y.

Dear Mr. Erwin:

Thank you for your list -- and for the furniture. We have decided to open the Nineteenth century room on February 24th and have been polishing up all the wood work and getting the place organized. I wonder whether you would care to help me by sending a drawing or photograph of the properly designed drapery for the large windows. I found some gold fabric which is exactly the same tone as the raised flower in the wall covering and decided it would be just as well to do the regulation thing as to attempt the more difficult idea of having artists paint the draperies. Since the room is in an experimental stage, I think the more modest plan is advisable. After the first show we can change and go elegant in a big way.

On hanging several of the pictures, I find that a pattern carpet is not suitable for the room. I should like to keep the sample that you gave me as I am certain that some of the visitors will be interested. In a matter of fact, several of our clients have already made inquiries about the type carpet etc. so we will have for sale and I really have hopes of some success in this connection.

If you can spare a few moments in the near future, it would be swell if you would drop in, as I am very eager to have your suggestions.

Sincerely yours

EGHLa

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 10, 1941

Mr. Felix Payant
Editor of DESIGN
243 N. High Street
Columbus, Ohio

Dear Mr. Payant:

I am enclosing our publicity releases in connection with the exhibition "The Painter Looks At Music". Unfortunately I have very few duplicate reviews and the originals are all incorporated in our permanent records. I am sending you the few clippings I have been able to locate. There were many interesting comments in connection with the show, and if this material is not sufficient I shall try to furnish some additional data.

Sincerely yours

ECHla

February 10, 1941

Mr. Clyde H. Burroughs, Secretary
The Detroit Institute of Arts
Detroit, Michigan

Dear Mr. Burroughs:

Since "Summer Storm" by Kuniyoshi is still being considered by you, I thought it advisable to give you an opportunity to see it in your own environment and decided to take a chance in having the painting shipped directly to you from St. Louis, where it is now on exhibition. Unless I hear from you to the contrary, the plan will be carried out.

Both Kuniyoshi and I consider "Summer Storm" one of the most important paintings produced by him and agree with you that it would represent him most effectively in any important museum collection. Having the original painting at the museum will make it possible to study the canvas more closely for further consideration. I hope you approve of the idea -- and certainly hope that the picture will remain in Detroit permanently.

My very best regards.

Sincerely yours

EGHla

THE MUSEUM OF MODERN ART
NEW YORK

ALFRED H. BARR, JR., DIRECTOR

11 WEST 53 STREET
TELEPHONE CIRCLE 5-8900
CABLES. MODERNART, NEW-YORK

February 10, 1941

Dear Mrs. Halpert:

I think that Mr. Whitney would very likely be interested in the horseshoe picture by Harnett, but I must assure you that he would make up his mind without consulting me. So far as I can recall, he has asked my opinion only once and that was about a picture in one of our exhibitions.

Although he does not buy extensively he is a collector of excellent and independent taste. I think you should approach him directly. If he should consult me I would be delighted to give him my opinion of the picture.

Sincerely,



Mrs. Edith G. Halpert, Director
The Downtown Gallery
43 E. 51 Street
New York, N. Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Feb. 10, 1941

Fred. R. Thomason, Inc.
64-66 Wall Street
New York, N. Y.

Dear Mr. Albert;

Will you kindly restore to it's original insurance value the painting "Colossal Luck" #A54, oil by William W. Harnett. This painting was shipped to the Phillips Memorial Gallery in Washington, D. C. and was insured for \$3000.00. please confirm.

Thank you.

Towntown Gallery, Inc.

Bookkeeper

Feb. 10, 1941

Fred. B. Thomason, Inc.
64-66 Wall Street
New York, N. Y.

Dear Mr. Albert:

Will you please cancel the painting listed below from our permanent downtown gallery insurance list.

eg "House and Street" by Stuart Davis 50.00

Please confirm. Thank you.

Downtown Gallery, Inc.

Bookkeeper

WHITNEY MUSEUM OF AMERICAN ART

G E R T R U D E V. W H I T N E Y, F O U N D E R

TEN WEST EIGHTH



STREET · NEW YORK

JULIANA FORCE · Director

HERMON MORE · Curator

February 10, 1941

Mr. William Steig
230 Riverside Drive
New York, N. Y.

Dear Mr. Steig:

The Whitney Museum of American Art is planning an exhibition to be called "This Is Our City" as our contribution to the annual campaign of the Greater New York Fund. The exhibition will open on March 11th and continue through April 13th. Its theme will be New York City and its life pictured through works by leading American artists of today and the immediate past. Because of the interest of the subject, the care with which the exhibition is being selected, and the publicity which will be given to it by the Greater New York Fund, we expect this to be one of the major art events of the season.

I am writing you to ask whether you would be kind enough to lend us one of your drawings for inclusion in the exhibition. We would, of course, pay all costs of transportation and insurance on your work until its return to you.

As time presses I would greatly appreciate immediate word from you as to whether you will grant our request. If so, I hope you will be kind enough to fill in the enclosed blank as fully as possible and return it to us, retaining the small section to affix to your drawing.

Assuring you of my appreciation of your cooperation in regard to our exhibition.

Sincerely yours,

Juliana Force
Director

JF:MM
Enc.

102 Haven 25
132 About of the Haven 25

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

2908 Dumbarton Avenue, N.S.
Washington, D. C.
February 11, 1941

Mrs. Edith G. Halpert, Director
The Downtown Gallery
43 East 51st Street
New York, New York

Dear Mrs. Halpert:

In the midst of being a soldier boy for Uncle Sam, I am trying to write a book on American art. Dodd, Mead, and Company have asked me to "blow up" the Preface to the catalogue of the Survey of American Painting into just another book on American art, so I am blowing hard. Consequently I am, as usual, turning to you for help.

In the process of all this, I wish to include mention of the work of Karfiol, Kuniyoshi, Schmidt, and Sheeler. Will you not tell me in each instance what you think is the best easel picture by each of them, who owns them now, and where I could lay my hands on photographs of these works with permission to reproduce if developments of the book work that way? I do not wish to bring up this matter directly with the painters because the number of reproductions which the book is to contain is still undecided, and if, after making a request direct, I did not reproduce a certain artist, his feelings would be hurt. I believe it is different asking you; you understand the complications of the situation.

The pictures should not be ones which the artists own personally or which you still have under your jurisdiction, because for book purposes it would look much better if I could refer to the fact that this or that handsome collection owns the canvas.

Of course in the cases of both Karfiol and Kuniyoshi, Carnegie Institute awarded prizes to the artists. Should I use the painting that received the award, or have you another idea?

Sincerely yours,


Director

G

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JAMES W CROLIUS JR
PRESIDENT

WM DE SIEBENTHAL
SECRETARY-TREASURER

FREDERIC B. THOMASON
INC
INSURANCE

NO. 64-66 WALL STREET

A/H NEW YORK

Feb. 11, 1941

The Downtown Gallery, Inc.,
43 East 51st St.,
New York City.

Re Camden Policy JFA-20104-Loss Nov. 1/40- \$114.25

Gentlemen:

We enclose herewith draft of Macomber & Co., Inc., agents of the Camden Fire Insurance Assn., in the amount of \$114.25 in payment of the above loss, which we trust will be found in order.

Will you kindly sign the attached receipt and return to this office by early mail, and oblige,

Very truly yours,
FREDERIC B. THOMASON INC.

J W Crolus Jr.
President

2/14/41

JAMES W. CROLIUS JR.
PRESIDENT

WM. DE SIEBENTHAL
SECRETARY-TREASURER

FREDERIC B. THOMASON
INC.
INSURANCE

NO. 64-66 WALL STREET

A/H NEW YORK Feb. 11, 1941

American Folk Art Gallery, Inc.,
43 East 51st St.,
New York City.

Re Camden Policy JFA-20112- Loss Nov. 1/40- \$116.65

Gentlemen:

We enclose herewith draft of Macomber & Co., Inc., agents of the Camden Fire Insurance Assn., in the amount of \$116.65, which we trust will be found in order.

Kindly sign the attached receipt and return to this office by early mail, and oblige,

Very truly yours,
FREDERIC B. THOMASON INC.

J. W. Crolius Jr.
President

JAMES W. CROLIUS JR.
PRESIDENT

WM. DE SIEBENTHAL
SECRETARY-TREASURER

FREDERIC B. THOMASON
INC.
INSURANCE
No. 64-66 WALL STREET

A/H NEW YORK Feb. 11, 1941
The Downtown Gallery, Inc.,
43 East 51st St.,
New York City.

Attention Miss E. Hartfield

Dear Miss Hartfield:

We have for acknowledgment your favor of February 10, 1941 and in accordance with your instructions, have cancelled the insurance on the following:

House and Street by Stuart Davis - \$50.

Very truly yours,

FREDERIC B. THOMASON INC.

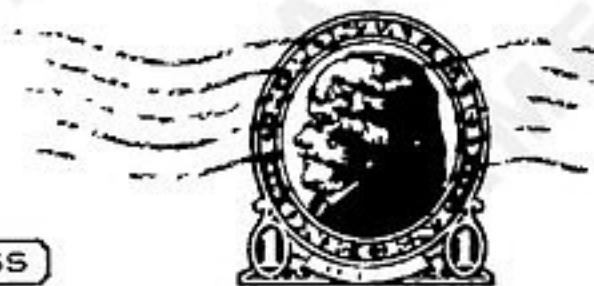
JW Crolus Jr.
President

received our painting "The Cellist"
by I Bradley in good condition.

Elmura Bui
Phillips Memorial Gallery

(Sunny).

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THIS SIDE OF CARD IS FOR ADDRESS

The downtown gallery, Inc.
43 East 51st Street
New York City

JAMES W. CROLIUS JR.
PRESIDENT

WM. DE. SIEBENTHAL
SECRETARY-TREASURER

FREDERIC B. THOMASON
INC.
INSURANCE

NO. 64-66 WALL STREET

A/H NEW YORK

Feb. 13, 1941

The Downtown Gallery, Inc.,
43 East 51st St.,
New York City.

Attention Miss E. Hartfield

Dear Miss Hartfield:

We have for acknowledgment your favor of February 10, 1941 and in accordance with the instructions contained therein, we have restored the amount of insurance to \$3000 on painting "Colossal Luck"- #45A, Oil by William M. Harnett.

Very truly yours,
FREDERIC B. THOMASON INC.

J. W. Crolius Jr.
President

Feb. 13, 1941

Fred. F. Thomason, Inc.
64-66 Wall Street
New York, N. Y.

Dear Mr. Albert:

Will you kindly cancel from our Downtown
Gallery insurance list the painting list-
ed below:

"The Cellist" - oil - by I. Bailey \$1000.

Please confirm. Thank you.

Downtown Gallery, Inc.

Bookkeeper

JAMES W. CROLIUS JR.
PRESIDENT

WM. DE SIEBENTHAL
SECRETARY-TREASURER

FREDERIC B. THOMASON
INC.
INSURANCE

No. 64-66 WALL STREET

The Downtown Gallery, Inc.,
43 East 51st St.,
New York City.

A/H NEW YORK Feb. 14, 1941

Attention Miss E. Hartfield

Dear Miss Hartfield:

We have for acknowledgment your favor of February 13, 1941 and in accordance with your instructions, have cancelled the insurance on the following:

The Cellist - 011 - by I. Bradley - \$1000.

Very truly yours,
FREDERIC B. THOMASON INC.

J. W. Crolus Jr.
President

February 15, 1941

Mr. R. F. Heffenriffer
Bristol
Rhode Island

Dear Mr. Heffenriffer:

In our American Folk Art Gallery we have a large collection of sculpture, as well as paintings. Among the former we have sculpture in metal and in wood, including some superb cigar store Indians unusual in conception and execution.

Since we cater to museums, the quality of our Folk Art naturally is superior to that generally seen in shops etc. The Indians are not the usual style most can only learn of and are among the most interesting carvings in our large stock.

If you like, we can send you photographs to give you a more specific idea of the material. May I hear from you?

For your information, we have the bulk of the Rockefeller collection now in Colonial Williamsburg, Virginia.

Sincerely yours

EGNla

THE NEWARK MUSEUM
NEWARK NEW JERSEY



ARTHUR F. EGNER, *President*
LOUIS BAMBERGER, *Vice-President*
FRANKLIN CONKLIN, JR., *Vice-President*
PAUL B. SOMMERS, *Vice-President*
HENRY YOUNG, *Treasurer*
BEATRICE WINNER, *Secretary and Director*
ALICE W. KENDALL, *Assistant Secretary*
and Assistant Director

TELEPHONE MITCHELL 2-0011

February 15, 1941

Mrs. Edith Halpert, Director
The Downtown Gallery,
43 East 51st Street,
New York City, New York.

My dear Mrs. Halpert:

I am returning to you, under
separate cover, three of the photographs which you
sent us in connection with our exhibition last spring.
These are photographs of the following paintings:

Paula in Green - Kuniyoshi
Still Life with Accordion - Kuniyoshi
Driftwood - Julian Levi

Yours truly

Beatrice Winner

Director

.E

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WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS, U S A

February 15, 1941

Mrs. Edith Halpert
The Downtown Gallery
43 East 51 Street
New York, New York

Dear Mrs. Halpert:

I am sorry to be so long in acknowledging your letter of February 4th, and your kindness in sending the photographs of the paintings by Harnett.

I am afraid that we shall not be able to do anything about these at this time, but possibly at some time in the future we may be able to consider one of these pictures.

Sincerely yours,

Perry B. Cott
Perry B. Cott
Associate Director

PBC:vm

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Phone Ridgefield
- 20 Ring 7

FLORENE MAINE

ANTIQUES

Route 7 - Ridgefield, Conn.

February 17th 1941.

Downtown Gallery Inc.,
113 West 13th Street,
New York City, N.Y.

Dear Mrs. Halpern:

When you were at my shop last summer you ask me to inform you if by chance I found an interesting primitive painting, or a tinsel or a painting on velvet.

I have at present, a very interesting primitive painting of a child, history and name of child in painting. I also have a pair of paintings on velvet in the original frames and three other very interesting primitives and a painting of Daniel Webster. There is also on hand a number of good portrait frames both in gold leaf and wood and smaller frames, too.

The primitive of the child is especially good. It is in a Stuart frame. I think it worth your while to come and see it. If you want, I can bring it in to New York by appointment.

Very Sincerely,

*Florence
Maine*

PICTURES PUBLISHING COMPANY • 724 FIFTH AVENUE, NEW YORK • TEL. CIRCLE 6-3290

Pictures
ON EXHIBIT

The Most Widely Quoted Art Magazine

February 17, 1941

Mrs. Edith Halpert
Downtown Gallery
43 East 51st St.
New York, N. Y.

Dear Mrs. Halpert:

Now that the Art News is being published every two weeks instead of every week, I am wondering if your advertising in that journal will represent less of an expenditure on your part—and if so, if you could now find it possible to give some of your support to "Pictures On Exhibit".

My magazine is now in its fourth year, and is stronger than ever in its favor with collectors and museums.

I enclose some extracts from recent letters received by be from people you know well, directors of our livest museums.

May I hope for your co-operation at this time in the necessary job of creating more purchasing of art? Please let me hear from you.

Sincerely yours,

Charles Offner
Publisher

CZO:er

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"PICTURES ON EXHIBIT" IN CONSTANT USE BY MUSEUM DIRECTORS

HOMER ST. GUADENS, Carnegie Institute: "Your magazine contains illustrations of paintings which are of interest to museum directors. Your magazine is very convenient in size; its review of exhibitions are brief but informative, Your notes are always valuable."

DAVID E. FINLEY, National Gallery of Art: "I always look forward to receiving my copy as it gives so much interesting information in compressed form."

G. A. EDGEELL, Boston Museum: "I find it very interesting. It brings to my attention constantly new acquisitions on the part of our contemporaries."

BLAKE-MORE GODWIN, Toledo Museum: "Aside from its news value to us, it is used a great deal in our library to check up on the exhibitions happening elsewhere and to furnish information to people who make inquiries about what to see in other cities. We have found it most helpful."

C. P. MINNEGERODE, Corcoran Gallery: "We find the magazine of much interest and very useful. As you know, we subscribe to two copies of each issue in order to clip the articles and illustrations."

ROLAND G. MCKINNEY, Los Angeles Museum: "In my opinion Pictures On Exhibit is one of the most valuable contributions to art that this country has seen in a long time. Please keep up the good work."

DR. A. DORNER, Providence Museum: "Your publication is a source of information and an indispensable document for the entire art world."

PERRY T. RATHBONE, St. Louis Museum: "From one as far from the New York market as I am, I find that it helps me much to keep abreast of art activities."

JAMES CHILLMAN, JR., Houston Museum: "I find the magazine most informing and useful."

THOMAS C. HOWE, California Palace of the Legion of Honor: "I read Pictures On Exhibit with great interest."

DANIEL C. RICH, Art Institute of Chicago: "You have a very lively magazine."

PAUL GARDNER, William Rockhill Nelson Gallery: "We have always enjoyed reading the new issue, and I personally enjoy especially the chatty comment on happenings in the art world."

FRANK JEWETT MATHER, JR., Princeton University Museum of Historic Art: "I always find your review very interesting and informative."

SIEGFRIED R. WENG, Dayton Art Institute: "It is a pleasure to go through your publication each month."

ALBERT DUVEEN

730 FIFTH AVENUE

NEW YORK

CIRCLE 7-7929

Feb. 18th 1941 .

Memorandum Note.

To:

Downtown Gallery
43 East 51 st. Street.
New York City.

Still-life by Raphealle Peale

"Melons"

\$ 350.-

The above picture is sent on memorandum only for purpose of exhibiting. This note is not an invoice nor sales contract. Title to the above picture remains in the hands of Albert Duveen and does not change hands until paid for in cash to the amount specified above.

Accepted: _____



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February 20, 1941

Miss Anna Herman
Jones and Erwin, Inc.,
15 East 57 Street
New York, N. Y.

Dear Miss Herman

Thank you so much for sending me the detailed information in connection with the furniture which was consigned to us.

The exhibition has been postponed and is now being announced for opening on March 4th. Since Mr. Erwin does not wish to have Jones and Erwin mentioned for the furniture, I am merely sending out simple notices to the press indicating that the furniture and accessories have been borrowed from Mr. H. G. Erwin and are for sale. We shall have signs posted in the room to indicate that all the objects are priced.

I am enclosing a receipt for the material we have. We decided to show the bulk of it in the first exhibition and to make substitutions of the four or five remaining objects in our next exhibition. Meanwhile, we are having the Belter chair reupholstered. We still hope that you will find a more subdued carpet for the room. Between the wall covering and the paintings, any bright pattern adds to the sense of confusion. Meanwhile, we are leaving the floor uncovered and will try to get several hooked rugs.

I am so grateful to Mr. Erwin for the kind cooperation. I have succeeded in borrowing some tables and lamps.

Sincerely yours

ECHLa.

February 20, 1941

Received of JONES AND ERWIN the following furnishings
for exhibition in the Victorian Room.

		NET PRICE	
#39	Piano - high (Misc.)	300.	
37	Chair - round back in black leather	150.	
76	Chair - in blue covering	90.	
4	Chest - corner piece	100.	
128	Table - Painter Persian	60.	
27	Pedestal - brown marbleized	32.50	
98	Chairs - set of four - striped	150.	set
6	Chaise - in striped ticking (sofa)	130.	
23	Table - papier mache with mother of pearl inlay	100.	
41	Tables - pair of Gothic design painted dark	75.	each
111	Low Victorian night stand	15.	
20	Chair - with needlepoint seat - swivel	60.	
144	Chair - Dutton side chair with out- side wood back	75.	
100	Piano - Large rosewood (Misc)	150.	
13	Table - Biedermeyer coffee table with mirror top	50.	
125	Chair - Stoker's - in green velvet	30.	
36	Chair - Biedermeyer wing	150.	
37	Lyre back Chair	68.	
55	Table - what not	70.	

THE DOWNTOWN GALLERY

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February 20, 1941

Miss Florence Maine
Route 7
Ridgefield, Connecticut

Dear Miss Maine:

Thank you for your letter.

My car has been put up for the winter and it would be impossible for me to get out to Ridgefield at this time.

If some one is driving it shortly, I should be very much interested in seeing the items listed in your letter.

Also, if you have any early American gilt portrait frames at reasonable prices, I can use quite a few in sizes larger than 25 x 30.

Sincerely yours

EGH:la

February 20, 1941

Mr. Joseph T. Fraser, Jr. Secretary
Pennsylvania Academy of Fine Arts
Philadelphia, Pennsylvania

Dear Mr. Fraser:

At the closing of your exhibition, would you be good enough to ship the following pictures to the

Cincinnati Modern Art Society
Eden Park
Cincinnati, Ohio

"Across the Tracks" by Miles Spencer and
"Suspended Power" by Charles Sheeler. The balance of the pictures (unless, as I hope, you acquire several) may be returned to us.

I am planning to be in Philadelphia for the holiday week end, leaving tomorrow afternoon, and shall drop in to see the exhibition. I am sorry to pick the two days when you will undoubtedly be away.

My very best regards.

Sincerely yours

ENHla.
P. S. Miss Frank of the Cincinnati Modern Art Society is eager to have all her pictures by March 5th. Is there a possibility that the two paintings listed above can be shipped in time for that?

February 20, 1941

Mr. Charles Offin
Pictures on Exhibit
724 Fifth Avenue
New York, N. Y.

Dear Mr. Offin:

Thank you for your letter.

Just as soon as business warrants an increase in our advertising budget, I certainly shall plan to use "Pictures on Exhibit".

Also, as I previously informed you, we have a very satisfactory connection with our present advertising agency and it would be very embarrassing to arbitrarily make a change after so long a period of years.

I hope to communicate with you shortly about some advertising.

Sincerely yours

EGHla

February 20, 1941

Mr. John Hay Whitney
630 Fifth Avenue
New York, N. Y.

Dear Mr. Whitney:

At the suggestion of several of your friends, I am sending you a photograph of a painting which they felt would be of special interest to you.

The painting, "Colossal Luck" was produced by the now famous artist William H. Barnett, in 1886. It was painted very much in the manner of the "Faithful Colt" which was sold to the Museum. It has been some years ago and which received such enthusiastic comments when it was shown at various exhibitions in this country and in the American Exposition arranged by the Museum of Modern Art at the Musee du Jeu de Paumes in Paris.

The photograph of "Colossal Luck" gives very little indication of the extraordinary painting quality, the rather surrealist effect achieved in the combination of the overcast horseshoe and the newspaper clipping, both meticulously painted against a superb background simulating wood. This painting has not been exhibited in New York and was acquired by us about a year ago from the Hughes estate in Washington. In a certain early clipping which we subsequently acquired, there are numerous references to this picture.

I should be very glad to show "Colossal Luck" to you if you care to call at the gallery. If you prefer, I can send it to the Museum of Modern Art, where you can see it at your own convenience. Incidentally Mr. Barr has seen it is canvas. I am enclosing biographical data on the artist.

Sincerely yours

EGHla

BOSTON SYMPHONY ORCHESTRA

SERGE Koussevitzky, CONDUCTOR

G. E. JUDD, MANAGER

C. W. SPALDING, ASSISTANT MANAGER

SYMPHONY HALL, BOSTON

February 21, 1941

Mrs. Edith G. Halpert
The Downtown Gallery
45 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

Mr. Charles Sheeler has written me expressing his willingness to exhibit his painting entitled "Heaven" at an exhibition of New England artists to be held in our gallery during the last week of April and first week of May.

I shall appreciate your sending me this picture, express collect, so that I will receive it before April 22nd.

Very truly yours,

George A. Kuyper

CAK:w

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

Arts Commission

EDSEL B. FORD, *President*

ALBERT KAHN

ROBERT H. TANNAMILL

EDGAR B. WHITCOMB

Commissioners

W. R. VALENTINE

Director

EDGAR P. RICHARDSON

Assistant Director

CLYDE H. BURROUGHS

Secretary

February 21, 1941

Mrs. Edith G. Halpert, Director
The Downtown Gallery
43 East 51 Street
New York City

Dear Mrs. Halpert:

The picture by Kuniyoshi, "Summer Storm",
has arrived and I shall be very happy to recommend
it for purchase at our meeting next week.

With kind regards, I am

Very truly yours,

Clyde H. Burroughs
Secretary

chb:er

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JOHN HAY WHITNEY
630 FIFTH AVENUE
NEW YORK

FEBRUARY 24, 1941

MISS EDITH GREGOR HALPERT,
THE DOWNTOWN GALLERY,
43 EAST 51ST STREET,
NEW YORK, N. Y.

DEAR MISS HALPERT:

MR. WHITNEY HAS ASKED ME TO THANK YOU FOR
YOUR LETTER OF THE TWENTIETH ENCLOSING A PHOTOGRAPH OF WILLIAM
M. HARNETT'S FAMOUS PAINTING "COLOSSAL LUCK".

MR. WHITNEY DOES NOT THINK HE WILL BE ABLE
TO STOP IN AT THE GALLERY BUT IF IT IS CONVENIENT FOR YOU TO
SEND THE PAINTING TO THE MUSEUM OF MODERN ART, IN CARE OF
MR. JOHN E. ABBOTT, HE FEELS CERTAIN THAT HE WILL HAVE THE
OCCASION TO SEE IT THERE.

I SHALL KEEP THE PHOTOGRAPH, TOGETHER
WITH THE BIOGRAPHICAL DATA ON THE ARTIST, FOR REFERENCE
UNTIL MR. WHITNEY HAS SEEN THE CANVAS.

VERY TRULY YOURS,

Mary Morrissey
SECRETARY TO JOHN HAY WHITNEY.

**THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA**

**ALFRED G. B. STEEL, PRESIDENT
HENRY S. DRINKER, JR., VICE PRESIDENT**

**HENRY C. GIBSON, TREASURER
JOSEPH T. FRASER, JR., SECRETARY**

*Philadelphia Winter School Chester Springs Summer School
Henry Hots, Jr., Curator*

February 25, 1941.

Miss Edith G. Halpert,
The downtown Gallery
43 E. 51st St.,
New York City, N. Y.

Dear Mrs. Halpert:-

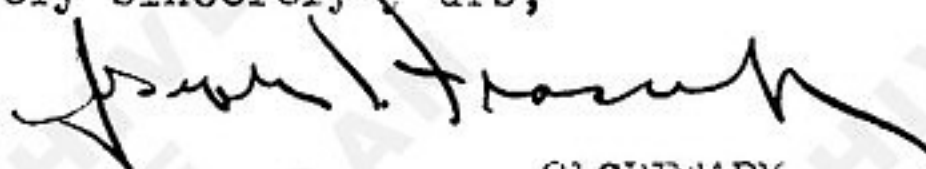
In reply to your letter of February 20th, I am writing at once to say that we have placed a rush order on the shipment of the Spencer and Sheeler pictures to Cincinnati, and they should arrive there on the 5th. As these things came to Philadelphia by van and without a box, it will be necessary for us to make a suitable box which will entail a cost of \$4.50.

We will, of course, assume the expense of the shipment to a distance as great as New York City, as these pictures were invited by us, but beyond that point the responsibility is the artist's. We will, therefore, send these two canvases by express, charges prepaid, and then when we receive the bill from the Express Company, we can either bill your gallery or the individual artist for that amount.

May I have a note from you as to whether we should send the bill to you or to Messrs. Spencer and Sheeler?

With the kindest personal regards,

Very sincerely yours,



SECRETARY.

JTF:ccb

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FREDERIC B. THOMASON
INC
INSURANCE

JAMES W. CROLIUS JR.
PRESIDENT
WM. DE SIEBENTHAL
SECRETARY-TREASURER

NO. 64-66 WALL STREET

A/H NEW YORK Feb. 25, 1941

The Downtown Gallery, Inc.,
43 East 51st St.,
New York City.

Gentlemen:

As per your telephone request, we give you below a list of the William M. Harnett items on your insurance schedule, totalling \$4,665:

A 18	- Oil -	Solace	\$200.
A 22	"	Times & Flute	200.
A 61	"	My Gems	350.
A 70	"	The marked Passage	50
A 36	"	Music & Literature	500.
A 57	"	Protection	100.
A 66	"	Research	50.
A 71	"	Flute & Times	150.
A 84	"	A man's Table	50.
A 93-	Chromo-Litho -	The Old Violin	15.
AS 4-		Colossal Luck	3000.

Referring to the last item, Colossal Luck - \$3000, as far back as our records go, this item has been covered in the amount of \$3000. If you desire this reduced, please advise us for what amount you wish it insured.

Very truly yours,

FREDERIC B. THOMASON INC.

J W Crolus Jr.
President

*not in the - is not
from the early*

February 26, 1941

Mr. George Kuyper
Boston, Massachusetts

Dear Mr. Kuyper:

Mr. Shooler has also notified me about the fact that his "New Haven" was promised to you.

I have arranged to have the picture shipped to you in the first class delivery. It will be sent about the middle of the month.

Sincerely yours

EC:la

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Form 16

NA50 N.ZB125 10=W DETROIT MICH 1038A FEB 26 1941

MRS EDITH G HALPERT=

43 EAST 51ST ST NYC=

IS KUNIYOSHI AN AMERICAN CITIZEN ALSO QUOTE LOWEST MUSEUM PRICE=
CLYDE H BURROUGHS.

1118A

1790
Washington Post

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Form 3-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

February 26, 1941

Mr. Clyde H. Burroughs, Director
Detroit Museum of Art
Detroit, Michigan

SPECIAL PRICE DETROIT THIRTEEN HUNDRED DOLLARS. KUNIYOSHI
ALWAYS ACCEPTED AS AMERICAN ARTIST (STOP) NATURALIZATION
ACT OF 1790 PRECLUDES CITIZENSHIP.

EDITH GRIGOR HALPERT.

Hay Letter.

February 26, 1941

Mr. John E. Abbott, Director
Museum of Modern Art Film Library
15 West 58 Street
New York, N. Y.

Dear Mr. Abbott:

At the suggestion of Miss Morrissey, I am
sending the Harnett painting "Colossal
Luck" to your office. Mr. Whitney wishes
to see this series, and will be so when
he calls at the museum.

Sincerely yours

EGHLa

February 26, 1941

Mr. Joseph T. Fraser, Jr., Secretary
The Pennsylvania Academy of Fine Arts
Philadelphia, Pennsylvania

Dear Mr. Fraser:

Thank you for cooperating with us in connection
with the Spencer and the Cleghorn.

May I suggest that you send a bill directly
to Miss Peggy Frank, Cincinnati Modern Art
Society for the charges involved.

Sincerely yours

ECM:la

February 27, 1941

Mr. Homer Saint Gaudens, Director
Carnegie Institute
Pittsburgh, Pennsylvania

Dear Mr. Saint Gaudens:

As we have added to our list of "Old Masters" your own Peter Blume, the painting "South of Sorrento" is in our possession at the present time, but still belongs to the artist. You certainly have our permission to reproduce this picture and if you wish, we can send you a print of the photograph made by Sumari for the Museum of Modern Art.

My favorite Goldsworthy is the one now owned by the Museum of Modern Art, purchased from us in the American exhibition held in Paris. The title is "Her Daughter". Of course the artist may have some other suggestion.

I am still waiting to ascertain from the artists their pet picture. Meanwhile, I shall give you my list of suggestions based on my consideration.

Karfiol	Christine	(Carnegie Institute)
Kaniyoshi	Lay Figure	(artist)
Schmidt	The Dark Angel & still life	(artist)
	Old and Young - figure	"
Sheeler	City Interior	(Museum of Modern Art)

I notice that you omitted Julian Levi and Miles Spencer from our major group, but I am listing their paintings as well, since I am sure certain collectors will wish to include them.

Julian Levi	Seated	(artist)
Miles Spencer	Avenue A	(Museum of Modern Art)

When you get around to the younger generation, don't forget
O. Louis Guglielmi
Raymond Brown
Jack Levine
Mitchell Siporin

Apropos of nothing, I would like to find out whether Julian Levi is eligible for the exhibition at Carnegie next fall. He was included in the "Survey of American Art" exhibition, but was never represented in the Carnegie International as he had no dealer until last year.

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DATE: 7/20/2015

Mr. Saint Gaudens continued

I am delighted that you have undertaken to do the book, although I don't know how you manage to cover so much territory in one brief lifetime. The catalogue was perfectly swell and I am sure the book will be a great contribution.

My very best regards.

Sincerely yours

EG:1a

THE UNITED STATES OF AMERICA
DO hereby certify that
[Name] is a citizen of the United States of America.

February 27, 1941

Miss Alice H. Moore
Cornell Historical Society
William Lynchon Memorial
Springfield, Massachusetts

Dear Miss Moore:

I am writing to you at the suggestion of Miss Elizabeth Woodruff, who called here yesterday to report on an exhibition of "Masterpieces in American Folk Art" including paintings and sculpture. As you will note from the enclosed enclosure, we have two paintings by Joseph Stock. We have done considerable research since our discovery of the now famous "Daisy Twins". Miss Woodruff mentioned that you had valuable information on this painter, some of which was gathered from city directories. Would you consider letting us have some of this data? We should be glad to furnish whatever material we have on hand if you so desire.

I thank you.

Sincerely yours

EGH:la

R. STURGIS INGERSOLL
1035 LAND TITLE BUILDING
PHILADELPHIA
RITTENHOUSE 5116

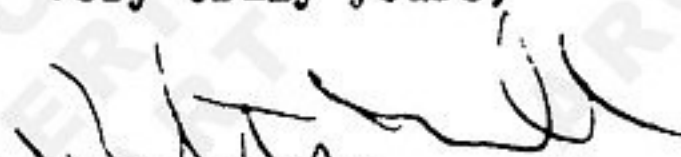
February 28, 1941

Dear Mrs. Halpert,

I have your card inviting Mrs. Ingersoll and myself to cocktails on Monday, March 3, - unfortunately Mrs. Ingersoll is in the hospital and I am in court that day so neither of us can be on hand.

I wish you would drop me a line to suggest what are the possibilities of your handing the Kuniyoshi along the lines we discussed when I left it with you.

Very truly yours,



R. Sturgis Ingersoll

RSI:AG

Mrs. Edith Gregor Halpert,
43 E. 51st Street,
New York City.

February 28, 1941

Mr. W. F. Davidson
M. Knoedler & Company
14 East 57th Street
New York, N. Y.

Dear Mr. Davidson:

I finally reached Mrs. Nixon, who was very much pleased to hear that the picture was in a state of semi-repair. She will call some time Monday. I could not get a definite hour from her.

As we are opening a new exhibition here, I doubt whether I can manage to accompany her. As a matter of fact I think it might be better if you had her to yourself. I would also suggest that you show her the Flower paintings. I quoted no price to her on the things.

With just a bit of urging it seems to me that she would consent to have three pictures sent to her mother where she could see them in her own environment rather than at a gallery when she comes to New York. I did not mention the letter to her for obvious reasons

Sincerely yours

EGHla

February 28, 1941

Dr. Hugh Grant Rowell, President
Tarrytown Historical Society
The Tarrytowns, New York

Dear Dr. Rowell:

Thank you for your letter, and for making clear for me the present policy of the Society.

As a result, I have returned all of the Washington Irving material to the owners. There is no possibility of getting any generous reduction on the paintings as I did my utmost originally. All the examples I assembled for you were of such importance that I am quite sure you will not be able to find anything in that character in the future at lower figures. The price range suggested by you eliminates everything I know of. Even the best examples of American Folk Art rarely fit into the \$25 - \$75 category. Occasionally the so-called Hudson River paintings (not to be confused with the Hudson River School) done on academy board are low in price, but I could hardly recommend that type of material to you. As a matter of fact, the Hudson River School artists still range in the high figure group, with the exception of the modern men of the school. Neither Quidor nor Brewster is associated with any of the group mentioned above. They stand unique in their periods.

Will you please advise me what prospects there are in connection with the Correg? Unless you feel that there is some possibility of making the acquisition I suppose it would be best to return the paintings to Mr. Neumann.

The George Washington I had in mind is a contemporary portrait, painted from life by one of the very important artists of the time, and would thus be automatically eliminated by the D. A. R. with a \$500 limitation. No doubt you know that at that figure only a copy, and not a very good one, may be obtained.

I shall be very glad to cooperate with you whenever you are prepared to seriously consider paintings. I suppose it will take some time before the building is completed and I can readily understand your present preoccupation with that phase of the job.

My very best regards.

Sincerely yours

EGH:la